

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • DECEMBER 5, 1998

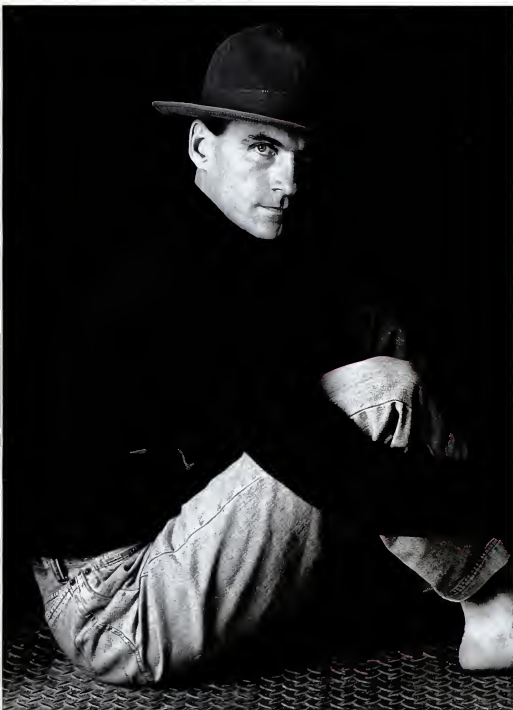


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A Portrait of the Artist  
By Timothy White

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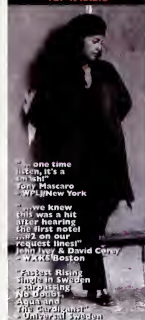
# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • DECEMBER 5, 1998

*Emilia*  
Big Big World

#1 INTERNATIONAL HIT  
CHARTING FAST AT RADIO  
IN THE U.S.  
#1 MOST ADDED AT  
TOP 40 RADIO



IN STORES  
DECEMBER 1<sup>ST</sup>

RAP & HIP-HOP  
A BILLBOARD SPOTLIGHT: PAGE 25

BETWEEN THE BULLETS  
Brooks Album Bows At No. 1 With  
Million-Plus Sales ... PG 128

## 'Praise & Worship' Music Extending Its Retail, Radio Reach

BY DEBORAH EVANS PRICE  
NASHVILLE—The people who embrace it say it's where the walls between those onstage and those in the audience come



down, and everyone present is united in a common emotional experience. It's praise & worship music, a sub-genre within the Christian music pantheon

(Continued on page 118)

## Vid Stores Awash In Flood Of Rental Copies

BY EILEEN FITZPATRICK  
LOS ANGELES—Home video retailers that eagerly devoured supplier copy-depth programs created a year ago to help satisfy demand for new-release rentals are beginning to choke on an excess of used product that has become as cold as leftover turkey.

The extra product out there is not working well at all, says Kirk Kirkpatrick, VP of sales at Overstock, Kys-based distributor WaxWorks/Video Works. "It's taken down the return on investment to a point that's unbearable, and the extra units have created a greater problem than it's solved."

Now commonplace with nearly

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## Black Promoters' Suit Underscores Discontent

This story was prepared by Ray Waddell, reporter for *Amusement Business*, and Anita M. Samuels and Melinda Newman at *Billboard's* Los Angeles office.

According to a number of black concert promoters, the filing of a \$700 million suit Nov. 19 in U.S. District Court in New York against 11 major booking agencies and 29



### NEWS ANALYSIS

concert promoters is the culmination of decades of racism they have felt at the hands of the mainstream music industry.

The complaint alleges antitrust and civil rights claims, charging a longstanding conspiracy that has kept black promoters from promot-

ing shows by white headliners and top-selling black acts (*Billboard-Bulletin*, Nov. 23).

"Because of an all-white concert promotion fraternity, the black concert promoters are systematically excluded from the promotions of concerts given by white performers... [and] top-drawing black performers," alleges the suit. All of the booking agencies and promoters named in the action are controlled by whites, the suit said.

The suit adds that "the entrenched racism and exclusionary practices in the concert promotion industry which this lawsuit seeks to remedy

(Continued on page 122)

## Music Tackles Politics

BY DOMINIC PRIDE

The '90s may lack a Paul Robeson, a John Lennon, or a Bob Dylan to articulate the views of its generation, but around the planet musicians are continuing to grind their political axes.

Environmental protection, racism, economic and sexual exploitation, religious fundamentalism, and suppression of dissent are themes that recur among politicized musicians throughout

the world.

Among those penning overtly political lyrics, national, regional, and local issues tend to dominate, rather than a desire to change the world order or communicate political ideology.

Censorship—imposed both by governments and by cautious artists themselves—looms large over the landscape of politically tinged music worldwide. This was

(Continued on page 119)

## A New Hot 100 Reflects Changes In Music Business

BY GEOFF MAYFIELD  
and THEA SANDFORD-WALLER  
LOS ANGELES—When the first Hot 100 Singles chart was unveiled 40 years ago—in the Aug. 4, 1958, *Billboard*—the top 10 was a little bit country (Kalin Twins, Duane Eddy) and a little bit rock'n'roll (Elvis Presley, Bobby Darin, and Jack Scott).

Peggy Lee's new classic "Fever" added a taste of jazz and blues, the Coasters and Johnny Otis placed R&B tunes, Perez Prado contributed a slice of Latin flavor, and the chart-topper was a heartfelt pop entry, Ricky Nelson's "Poor Little Fool."

That top 10's eclectic mix reflected the wide variety of singles that were available at

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## Gov't Support Seen For Labels' Parallels Stance

BY JEFF CLARK-MEADS

LONDON—Leaked details of a confidential government report indicate that the record industry is winning

### BILLBOARD EXCLUSIVE

its battle to keep parallel imports out of the European Union.

The political sensitivity of the contents of the document meant that it has been a closely guarded secret within the European Commission. The final version of the report will have an impact on every European industry that relies on copyrights or

(Continued on page 117)



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TOTAL ALBUMS

HOT SINGLES

TOTAL VIDEOS

★ <b>THE BILLBOARD 200</b> •	126
★ DOUBLE LIVE • GARTH BROOKS • CANYON	
<b>BLUES</b>	80
★ WANDER THIS WORLD • JONNY LANG • A&M	
<b>CONTEMPORARY CHRISTIAN</b>	79
★ TOUCHED BY AN ANGEL: THE ALBUM SOUNDTRACK • 101 MUSIC VENTURE	
<b>COUNTRY</b>	70
★ DOUBLE LIVE • GARTH BROOKS • CANYON	
<b>GOSPEL</b>	78
★ THE NU NATION PROJECT • BOKI FRANKLIN • GOSPEL CENTRIC	
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<b>No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS</b>	
<b>CLASSICAL</b>	
★ ARIA • THE OPERA ALBUM • ANDREA BOCCELLI • PHILIPS	
<b>CLASSICAL CROSSEOVER</b>	
★ BACK TO TRINAC • LONDON SYMPHONY ORCHESTRA (HORNERS) • SONO CLASSICAL	
<b>JAZZ</b>	
★ GERSHWIN'S WORLD • HERBIE HANCOCK • Verve	
<b>JAZZ / CONTEMPORARY</b>	
★ KENNY G: GREASEY TIES • KENNY G • A&M	
<b>NEW AGE</b>	
★ THE CHRISTMAS ANGEL • MANNHEIM STEARNS • A&M / NEW GEMANANCE	
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**THE BEAT**



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**SoundScan To Count Album Sales At Christian Shows**

**BY DEBORAH EVANS PRICE**

NASHVILLE—In a move that will better reflect the amount of Christian product being sold to consumers, SoundScan will now count units sold by approved retailers at venues during Christian concerts. The change took effect the week of Nov. 23.

"It really comes about because the Christian labels asked us to," says SoundScan CEO Mike Pine. "We had been taking venue sales on [the general market] side for a while. I think this is good for the Christian music industry. Anything that reflects the sales that take place certainly is for the benefit of everyone."

Rick Bowles, marketing director of the Christian Music Trade Assn., says the time is right to include concert sales.

"There are more chain stores and more individual stores who are wanting to sponsor concerts," he says. "It makes sense for them, since they are sponsor-

ing these, to also sell product."

Bowles says that, among the guidelines SoundScan requested, one was that the only participants would be SoundScan-reporting stores. "Only retailers who report through [point-of-sale] systems to SoundScan right now will be allowed to count in concert sales," he says. "The record labels will be responsible for going to certain retail stores . . . to [arrange for them to] be the retailer that will scan the sales."

Several key Christian retailers have sponsored tours this year. Family Christian Stores (FCS) was the sole sponsor of Michael W. Smith's 48-city Live the Life tour, which concluded last month. FCS is also sponsoring Point of Grace's Steady On tour this fall and next spring. LifeWay Christian Stores sponsored Steven Curtis Chapman's The Walk tour. The Farable Group sponsored the 4HIM/Jaci Velasquez outing.

Bowles says the FCS/Point Of Grace

tour and the LifeWay/Chapman tour will likely be the first to benefit from the new sales-measurement development. Yet Bowles doesn't anticipate seeing a large impact immediately across the board.

"It's going to take time for the record labels to figure out which artists they want to allow these to count for," he says. "Some artists may not want to [participate], because in the Christian world the artist may sell the product themselves [instead of going through a retailer on-site] and get the revenue. It's going to be between the artist, management, and the record label as to which artists they want to sell product [in this fashion] . . . My feeling is that I see it kicking in and really being seen on the charts in the next couple of months."

Sparrow Label Group VP of marketing/artist development Hugh Robertson agrees.

"I don't think it will be a huge impact," *(Continued on page 129)*

***"WITH ALL THIS GOLD & PLATINUM  
IN THE PAST, CAN YOU JUST SEE HOW  
BRIGHT THE FUTURE IS..."***



**CONGRATULATIONS**

***DEBORAH COX;  
FOR THE #1 R&B SINGLE THREE WEEKS RUNNING;  
"NOBODY'S SUPPOSED TO BE HERE"***

***MO SWANG PRODUCTIONS;  
MONTPELL JORDAN & ANTHONY "SHEP" CRAWFORD  
FOR ANOTHER #1!***

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CLIVE DAVIS, BREW DIXON, MIGUEL MELENDEZ  
& THE ENTIRE ARISTA FAMILY  
AND YOU KNOW WHAT EVERYONE WILL BE TALKING  
ABOUT NEXT:  
"TALK SHOW SHHH" BY SHAE JONES**

**THINGS TO LOOK FOR:  
SHAE JONES  
CHANGING FACES  
KELLY PRICE  
COCO ON SWV  
CASE  
SHANTE WILSON  
AZ YET  
DRU HILL**



This One



QP1N-WP5-WW26

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# Philips Taking Reins At Warner Music U.K.

BY ADAM WHITE

LONDON—For only the second time in 15 years, a young executive who initially built his name and reputation in music publishing circles is taking command at Warner Music International's flagship U.K. record company. As in 1983, the newcomer will be subject to the most intense scrutiny by his peers and competitors at home and abroad.

Richard Nov. 29 chairman of Warner Music U.K., effective Jan. 1. I (Billboard *bulletin*, Nov. 23). He has spent the past five years as managing director of Universal Music U.K., following a 14-year stint in the publishing sector, at MCA Music and, before that, at EMI and ATV. Philips left Universal in ambiguous circumstances in October (Billboard *bulletin*, Oct. 15), when it was assumed that he was Warner-bound.

The man Philips succeeds is Bob Dickinson, a seasoned, savvy executive who has commanded Warner Music U.K. for the past 15 years but whose contract was apparently not renewed (Billboard, Sept. 26). Among the multi-platinum performers associated with Dickinson are Enya and Simply Red; the latter's 1991 album, "Stars," is the British company's largest-selling release to date, at 8

million copies worldwide. More eclectically, he is identified with acts such as Madness, the Jesus & Mary Chain, and Echo & the Bunnymen.

Even now, Dickinson's A&R touch is evident. He executive-produced the single currently at No. 1 on the U.K. charts, "Believe" by Cher.

"That was Bob Dickinson's idea," the singer recently said of her new rhythm-soulful album (Billboard, Oct. 31). "We wound up with some great songs that I feel pretty strongly about."

Philips will take over leadership of a company that averaged a 10.2% (Continued on page 129)



**Sinatra Via Manilow.** Barry Manilow recently joined with friends and Arista Records executives to celebrate the release of his latest album, "Manilow Sings Sinatra," at a launch party at New York's Super Club. Manilow's debut performance of the album material, which included "Coma Dance/Coma Fly" and "Strangers in the Night," received a standing ovation from partygoers. Shown at the club, from left, are Phil Ramona, producer; Clive Davis, president of Arista; Manilow; and artist Lisa Minnelli.

## WB Continues To Trim Staff

NEW YORK—Warner Bros. Records Inc.'s layoff of some 45 U.S. employees on Nov. 20 (Billboard *bulletin*, Nov. 23) marks the latest installment in what has been an ongoing series of staff cuts at the company over the past year and a half.

The cuts—which had been expected (Billboard, Nov. 28)—also appear to have been made by the company to be the final round in the process, through which the company has trimmed its ranks considerably while fine-tuning its operations. "Basically, they've been gradually trimming the fat and quietly re-vamping the departments," says a source at the label. "It's been tough, but I guess we should be grateful that we haven't experienced one big, dramatic bloodbath. In the end, it has been far more humane and conducive to keeping the company functional."

The cuts began in October 1997, when the label laid off between 16 and 18 staffers in its black music divisions in the London suburb of Southall and in the northern English city of Bradford, was arrested Nov. 11 at a London police station. Lit's office at Sunrise's Middlesex headquarters was also raided by the Fraud Squad, according to police. Both have been bailed to appear at a central London police station "at a date in late January, pending further inquiries," according to a police spokeswoman, who would not confirm their appearance dates and would not comment on the connection of the two arrests.

## 2 U.K. Radio Execs Arrested 'Suspicion Of Corruption' Cited By Police

This story was prepared by Mike McGeevey, programming editor of *Music & Media*.

LONDON—A senior staff member of the U.K.'s commercial radio regulator, the Radio Authority (RA), and a chairman of an ethnic services radio company have been arrested by Scotland Yard's Fraud Squad on suspicion of corruption. Janet Lee, deputy head of programming and advertising, was arrested Nov. 5 at her London home, where, according to police, a number of documents were seized.

Avtar Lit, chairman of Sunrise Radio, which operates Asian stations in the London suburb of Southall and in the northern English city of Bradford, was arrested Nov. 11 at a London police station. Lit's office at Sunrise's Middlesex headquarters was also raided by the Fraud Squad, according to police. Both have been bailed to appear at a central London police station "at a date in late January, pending further inquiries," according to a police spokeswoman, who would not confirm their appearance dates and would not comment on the connection of the two arrests.

# Caribbean Natives Cite Pirate Woes

Claim Problem Can Be Traced To U.S. Operations; WTO Action Mullied

BY JEFF CLARK-MEADS

LONDON—Caribbean natives are losing their options over how to stop what they claim is U.S.-generated piracy of their music. If other avenues fail, they may seek to oblige U.S. authorities to take action on the problem under the reciprocal-protection agreements built into World Trade Organization (WTO) treaties.

Labels, artists, and composers in the Caribbean states—led by Jamaica, Trinidad and Tobago, Barbados, and St. Lucia—say CD plants in the U.S. and Canada are the source of a worldwide network of illegal production of their music. They are unhappy, they say, that the American law-enforcement agencies have

so far shown no enthusiasm for tackling the issue.

Many problems for the Caribbean industry have arisen because there have been no CD production plants in the region. One modest facility is now being built but is not capable of handling the local labels' demand.

Record companies have been obliged to have their discs pressed elsewhere and have mainly used plants in Canada and in the northeastern and southeastern U.S.

However, the labels have concluded that these plants are the source of worldwide illegal pressing of their music. They feel that either their master discs are being duplicated and sold or additional CDs beyond their own pressing runs are being made for the pirate trade.

Funkadelic Kory-Crooks, a former legal adviser at the International Federation of the Phonographic Industry who is now an industry consultant, advising the governments of the Caribbean nations, feels either of

those possibilities is feasible.

Kory-Crooks first became aware of the problem when he visited the West Indies as a representative of the World Intellectual Property Organisation (WIPO) earlier this year. WIPO had asked her to go there as part of its longstanding initiative to rid the Caribbean of copyright infringement.

Kory-Crooks says, "Record companies in the Caribbean are continuously finding unlawful copies of their records everywhere there is a Caribbean community—New York, London, Latin America, and many more places."

"Some of the discs have been pressed in North America, but we're finding that many more are being manufactured in many other places across the world," she adds. "The Caribbean labels are sure, though, that the source of all this is the North American plants they go to to have their CDs pressed."

(Continued on page 116)

## Countersuit Filed Against God's Property Founder

BY LISA COLLINS

LOS ANGELES—The battle over control of gospel's hottest singing group shifted into high gear with the Nov. 16 counter-complaint filed against God's Property founder Lita B-Rite by B-Rite's Music and Gospel Centric Records in U.S. District Court here.

The action comes as a response to an 11-count, \$75 million lawsuit brought Oct. 6 by Seairight against B-Rite, Gospel Centric, and its principals—Claude and Vicki Maitland, Interscope Records, and members of God's Property. That suit alleged fraud, breach of contract, unconscionable and civil conspiracy, restraint of trade, breach of covenant of good faith and fair dealing, intentional interference with contractual relations, and defamation (Billboard *bulletin*, Oct. 8).

In its counter-complaint, which seeks unspecified damages, Claude Maitland, CEO of B-Rite Music, and Gospel Centric CEO Vicki Maitland are charging Seairight with breach of contract. They are also asking the court to prohibit her from professional use of the name God's Property for the duration of the unexpired term of the seven-album/seven-year agreement, while granting them the services of God's Property directly.

B-Rite is also seeking reimbursement for damages alleged to have been sustained in the prevention of the timely release of God's Property albums (including damages of no less than \$1 million) and monies due the label from the sale of merchandise bearing the name "God's Property," to which the Maitlands have claimed the exclusive rights and the license to manufacture and sell.

According to the countersuit,

core members of the Grammy-winning group—which registered sales of more than 2.7 million units on its record-setting debut album "God's Property"—have become estranged from Seairight as a result of "misguided, dictatorial, insensitive, unfair, and unreasonable conduct." (Seventeen core members were named in Seairight's Oct. 6 complaint and have since retained legal representation.)

The suit charges that Seairight failed to pass on consistent pay to the members while presenting them with unlawful and unfair contracts and demands, threatening members with, and defaming B-Rite as well as gospel mega-star Kirk Franklin, who produced—and was featured on—the group's platinum CD.

The action also maintains that the majority of individuals who currently perform live as "God's Property" under Seairight's direction are not the prominent members of the group who appeared on the hit album and in the group's videos.

This is claimed to be in direct violation of the terms of the initial agreement. B-Rite further claims that ticket buyers walked out on a recent God's Property concert appearance featuring replacement members and altered musical arrangements.

Court papers suggest that both parties attempted to resolve the dispute through Christian arbitration, but talks broke down earlier this year. As a result, B-Rite is seeking to have the court "uphold the contract revisions and allow God's Property to proceed with B-Rite without further unreasonable, unjustified interference or harassment from Seairight."

Neither party was available for comment by press time.

# FOR YOUR GRAMMY CONSIDERATION



## THE TEMPTATIONS PHOENIX RISING

- ✓ ALBUM OF THE YEAR
- ✓ BEST TRADITIONAL R&B VOCAL PERFORMANCE
- ✓ BEST R&B DUO/GROUP WITH VOCAL

- THE HIT SINGLE "STAY" 11 WEEKS AT #1-BILLBOARD R&B MONITOR CHART
- THE ALBUM "PHOENIX RISING", THE GROUP'S 56TH RECORDING AND FIRST GOLD ALBUM SINCE 1975
- THE SUCCESSFUL NBC MINI-SERIES "THE TEMPTATIONS"-#1 IN IT'S TIME SLOT-NOVEMBER SWEEPS



## brianmcknight anytime

### "anytime"

- ✓ RECORD OF THE YEAR
- ✓ SONG OF THE YEAR
- ✓ BEST POP MALE PERFORMANCE

### "only one for me"

- ✓ RECORD OF THE YEAR
- ✓ SONG OF THE YEAR
- ✓ BEST R&B MALE PERFORMANCE

- THE ALBUM "ANYTIME" CERTIFIED DOUBLE PLATINUM
- BILLBOARD'S TOP 200 POP ALBUMS CHART FOR 58 WEEKS AND R&B ALBUMS CHART FOR 60 WEEKS
- #1 R&B AND TOP TEN POP SINGLES "YOU SHOULD BE MINE" AND "ONLY ONE FOR ME"
- THE SINGLE "ANYTIME": #1 RECURRENT AIRPLAY, #1 R&B, #1 R&B ADULT, #1 URBAN AC, #1 CROSSOVER & RHYTHM, #8 MAINSTREAM POP





# Grammy Activities To Cover A Month

BY MELINDA NEWMAN

LOS ANGELES—There was a show when Grammy festivities lasted just the night of the awards show. Now, with the launch of L.A. Grammy Fest, they will span an entire month.

The National Academy of Recording Arts and Sciences (NARAS), which expanded Grammy activities to a week a few years ago, is now sponsoring a multi-week slate of more than 40 events revolving around the Feb. 24 awards show here.

"For a long time we've been talking about how important it is that we don't view this time of year just as a TV show," says NARAS president/CEO Michael Greene. "We've gone from doing 10 to 15 events to making a concerted effort to trot out all things cultural during the month of February to remind people of the diversity of music that the organization represents. It's not

just about pop stars and rock stars; it's about music in 95 categories."

The events include established activities like the annual Music-Cares person of the year dinner and Grammy in the Schools programs, as well as sponsorship and promotion of performances by dance companies, choirs, and symphonies.

In August, the Academy sent out a mailing to more than 500 music organizations in Southern California, ranging from the Los Angeles Philharmonic to smaller community-based groups.

The mailing asked the organizations if they wanted to affiliate their events with the Grammy Awards. If so, NARAS would send the event organizers a logo that they could use in their programs and advertising, and they would get mentioned in Grammy

(Continued on page 130)



**Shining Bright.** On Nov. 3, classical crossover artist Sarah Brightman received a plaque commemorating 500,000 in U.S. sales for her album "Time To Say Goodbye." Bruce Lundvall, president of Capitol Jazz & Classics, and Gilbert Hetherwick, senior VP/GM of Angel Records, presented Brightman with the gold record. Shown at the presentation in Hamburg, from left, are Lundvall; Hetherwick; Brightman; Jürgen Otterstein, Brightman's manager; and producer Frank Peterson.

# EMI's StarSong Shifts To Imprint Status

BY DEBORAH EVANS PRICE

NASHVILLE—EMI Christian Music Group (EMI CMG) has announced that StarSong Records will become an imprint dedicated to releasing concept albums and church resource product. StarSong's artist roster will be moved to EMI CMG's Sparrow label, and the StarSong staff will be absorbed into Sparrow.

EMI CMG is the Christian music arm of EMI; it encompasses the Sparrow, StarSong, ForeFront, EMI Gospel, Worship Together, and rethink labels, as well as EMI Christian Publishing and Christian Distribution Group. EMI's forays into the Christian music industry began with the purchase of Sparrow in 1992, followed by StarSong in 1994. (StarSong was founded in 1976 as a Christian rock label.) StarSong moved into shared offices with Sparrow in 1996 and became part of the Sparrow Label Group in 1997.

"We set out a couple years ago, when EMI CMG CEO Bill Hearn asked me to oversee the StarSong label, to set up a record company that had distinction from Sparrow," says Sparrow Label Group president Peter York. "Even though we were under the same roof, we wanted to share something unique and different."

"The reality is, over a couple of years under the same roof with the same marketing team, the same promotional team, the same media team, it's very hard to give any label distinction to that label," he continues. "It has a multi-genre-based artist roster with pop, rock, and all the styles represented there exactly like Sparrow. So at the end of the day, you have two companies going down parallel paths with very little distinction and very little ability to stand out."

York says the company is extremely pleased with the work that StarSong senior VP of A&R John Mays has been doing at the label and has asked him to continue with Sparrow. However, Mays' contract is up, and he was unavailable for comment at press time. He is expected to make his decision soon, likely following the Thanksgiving holiday.

York says that he and Hearn looked at each label's individual strengths and decided to make changes that would help the labels better serve the marketplace.

"We wanted to grow the businesses differently," he says. "We feel like where we're moving with it is legitimately need-based in the market. We're focusing our artist-specific efforts to Sparrow, and we'll create product on StarSong that's more church-resource or concept in nature."

The StarSong roster includes Newsboys; Phillips, Craig & Dean; Kim Hill; Nichole Nordeman; Sierra; and Aaron Benward. (Benward and his father were the duo Aaron Jeoffrey; Benward's father, Jeffrey Benward, will be stepping away from the duo to spend more time at home.) These acts will join the Sparrow roster, home to Steven Curtis Chapman, Margaret Becker, Out Of The Grey, and Twila Paris, among others.

"We believe that this change is in Newsboys' best interest and

will give them more exposure from EMI in general," says First Company Management's Wes Campbell, who handles the Newsboys. "Bill and Peter have kept

(Continued on page 129)

# WWF Video Is Riding High Sales Surge Keyed To Sport's New Popularity

BY BETH GOLDSTEIN

NEW YORK—Less than a year after the World Wrestling Federation created WWF Home Video in Stamford, Conn., it's riding the crest of a sales crusade that even enlisted a newly elected governor.

On Dec. 15, WWF Home Video releases a 45-minute cassette starring Minnesota Governor-elect Jesse "the Body" Ventura, who earned celebrity status as a World Wrestling Federation commentator following a brief career in the ring. The price will be right for fans of the sport and of Ventura's theatrics, lifted from World Wrestling's tape archives.

WWF Home Video director Robert Mayo says the cassette is pegged at \$14.95 list and should do well, based on the response of key retailers like the Musicland Group and Best Buy. They're eager accounts, Mayo adds. "Wrestling was big in the mid-'80s, but not as big as it is now."

Music companies also are keying in to the sport's surging popularity, with a number of albums themed around popular wrestling figures (Billboard, Nov. 14).

Mayo joined the World Wrestling Federation to manage the video operation after the company took back distribution from the now-defunct New York-based Coliseum Video. Coliseum had represented the line from the beginning, when Hulk Hogan ruled the sport.

Hogan left to join Turner Broadcasting's rival wrestling venture,

World Championship Wrestling (WCW). Warner Home Video handles the cassette releases.

The WCW label, however, has never reached the brand status of the World Wrestling Federation, which attracts huge TV audiences often exceeding Monday-night football broadcasts.

In fact, the company is spending \$1.5 million for a 30-second spot on the Super Bowl, to further promote the sport. Mayo hopes that WWF Home Video gets written into the script.

The TV and arena popularity of WWF stars like Stone Cold Steve Austin and the Undertaker have fueled his sales. Austin's latest tape has sold more than 100,000 units, bringing the wrestler's WWF Home Video total to 250,000, a company record, according to Mayo.

WWF Home Video has boosted volume as well, by aggressively pricing many of its new releases. As many as a dozen annually go out under \$15 suggested list, in contrast to Coliseum's strategy of higher-priced titles aimed at the rental trade. "Coliseum never really exploited sell-through," he notes.

Mayo still has what he calls a "low-priced rental line" of \$29.95 and \$39.95 releases, but these are sold through below to \$19.95 once initial demand has been satisfied. The next stop for WWF Home Video is DVD, "probably in the first half of 1999," Mayo says. "We're figuring out the proper product for the market."

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Universal Records in New York names Michael Horton senior VP of promotion, black music. He was VP of promotion, black music.

Glynice Coleman is named president of Hamlet Records. She was VP of R&B promotion at EMI Records.

Adam Mirabella is promoted to senior national director of sales at Rhino Records in New York. He was national director of sales.

TVT/Blunt Recordings in New York appoints Camille Evans marketing director. She was marketing director at MCA Records.

Dee Murphy is named special markets sales director and Jim



HORTON

COLEMAN



MIRABELLA

EVANS



MURPHY

MURPHY



LOESEL

MENZIE

Hughes is named product manager at Rhino Records in New York. They were, respectively, South/Southwest regional sales representative and product management coordinator.

Erik Olesen is named senior director of top 40 promotion, Gary Triozzi is appointed national director of pop promo-

tion, and Jeff Bardin is promoted to national director of top 40 promotion at Elektra Entertainment Group in New York. They were, respectively, national director of promotion; regional director of promotion; Midwest New York regional promotional manager.

Arista Records in Los Angeles appoints Gillian Morris

director of film/television music licensing and Michelle Belcher associate director of film/television licensing. They were, respectively, director of business affairs and manager of A&R, soundtracks.

Loeisel is named A&R manager at Wicklow Records in Vancouver. He was president of Mofunk Records.

RELATED FILDS. Jason Padgett is promoted to senior account executive at Rogers & Cowan in Los Angeles. He was account executive.

John Loesel is named VP of programming at SW Network in New York. He was senior director of programming.

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BRITS-UK - Issue Date: Feb. 13 • Ad Close: Jan. 19

CHILDREN'S ENTERTAINMENT - Issue Date: Feb. 20 • Ad Close: Jan. 26

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# Artist & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## A Traveling Life Inspires Philo/Rounder's Wheeler

BY JIM BESSMAN

**NEW YORK**—"Sylvia Hotel," Cheryl Wheeler's sixth album, is named after one of the acclaimed Philo/Rounder singer/songwriter's favorite Vancouver hotels—a fitting tribute for the peripatetic artist.

"I'm on the road all the time, constantly driving around to shows," says Wheeler, who usually drives to her solo gigs and will have tallied more than 12,000 miles on her current jaunt from late September to mid-October.

Her touring has paid off in the eager anticipation for the Jan. 26 release. "She's been playing bits and pieces of it on the road, includ-

ing a great show at the Newport folk festival," says Lisa Goren, manager of HMV's Cambridge, Mass., outlet. Like most of Wheeler's ardent fan base, Goren cites Wheeler's uncanny mix of profound observation and keen sense of humor as key to her appeal.

"She's very funny, but what's funny is how she articulates absurdities of life in a way that you're laughing at her," says Goren. Rounder's marketing director, Jeff Walker, adds that "Sylvia Hotel" particularly shows that the Morningstar Management client and ACF Music Group (ASCAP) writer is "both a poet and comedian."

Indeed, the album has funny songs like "Mew," honoring

(Continued on page 122)



WHEELER

## Mapping The Mississippi's Music

PBS, Smithsonian, Others Create Ambitious Multi-Genre Documentary

BY CHRIS MORRIS

The grand expanse of American music played on the banks of the nation's greatest river is the subject of "The Mississippi: River Of Song," a four-hour PBS documentary that will air on consecutive Wednesdays beginning Jan. 6.

On Tuesday (1), Smithsonian Folkways Recordings will issue a two-CD, 86-track companion album for the series, which carries a \$24.95 suggested list price. On Jan. 13, St. Martin's Press will publish "River Of Song: A Musical Journey Down The Mississippi," a book written by the series' producer/director John Junkerman and writer Elijah Ward. A seven-hour radio version of "River Of Song," featuring additional music recorded during the filming of the PBS shows, begins airing in January on Public Radio International affiliates.

The TV series is a co-production of

Smithsonian Productions, the Film-makers Collaborative, and Kajima-Vision Productions. Major funding was provided by Hitachi, the Corporation for Public Broadcasting, PBS, and the National Endowment for the Arts.

Junkerman began the first work on "River Of Song" six years ago, short-

the expanse of America the way that the Mississippi does... Historically, there are so many different kinds of Americans settled along the Mississippi River, and for their own reasons and in their own little pockets of territory. By traveling through the course of the bay, you really touch base

with almost every kind of music that's been played in America."

Following the Mississippi from its headwaters in upper Minnesota to Delacroix Island in the Gulf of Mexico, "River Of Song" stops in the major metropolises of Minneapolis, St. Louis, Memphis, and New Orleans, as well as in many smaller burghs along the way.

The series visits a number of well-known musicians in a host of genres—rock (Soul Asylum, Babes In Toyland, the Bottle Rockets), folk (John Hartford, singer John Koerner), gospel (ex-soul singer Fontella

(Continued on page 122)



OJANCO



BARBIERO

ly after the completion of his Emmy Award-winning PBS film "Dream Window: Reflections On A Japanese Garden," which was also co-produced by Smithsonian Productions.

The director saw the Mississippi as a natural metaphor for the diversity of American music: "There's probably no symbol that stands for

## Brazil Sees Biggest Wave Of Children's Stars Since Late-'80s Boom

BY ENOR PAIANO

**SÃO PAULO, Brazil**—Brazil's children's record market—which in the late '80s was a thriving sector propelled by the likes of kiddie stars Xuxa, Angelica, Mara Maravilha, and Eliana—seems on the verge of a turn-of-the-century renaissance.

In the weeks leading up to Oct. 12—Children's Day in Brazil—there was a wave of new preteen-directed product from renowned stars and new acts that seemed to confirm renewed interest among record labels in wooing young music fans.

But unlike the '90s boom, which was led by immensely popular kiddie TV star Xuxa, the potential resur-

gence in the children's market is aimed at a wider demographic, from preschoolers to preteens.

For his part, PolyGram Brasil managing director Marcelo Castello Branco reckons that Brazilian youngsters today want to hear more grown-up sounds.

"The kids today are interested in *sax*, *pop*, *rock*, *sertanejo*, and the same acts as adults, so it is quite risky to invest in something that is going to be played only



SANDY & JUNIOR

in the children's bedroom," says Castello Branco.

Carlos Clemente, manager of the Belo Horizonte store Disc Music, agrees with Castello Branco's assessment. He adds, "A kid, 8 or 9

years old, watches the *tele novelas* [soap operas], reads magazines, and has basically the same interests as the adults. The fact is, children are becoming adults sooner and sooner, so after they reach 7 or 8 years old, they want to listen to what the adults are listening to."

And it is not only children's musical horizons that have widened—their spending power has, too. Merchants say this accounts for the sudden burst in product aimed at Brazil's pre-adolescent sector. José Palma, manager of the Rio de Janeiro store S6 Discos, says Brazil's preteen set is buying more music than ever.

Before the arrival of Xuxa, countless Palmas, Brazilian youngsters didn't buy musical product until they reached their teens.

"Now," he says, "an 8-year-old child has his own CDs and CD player. But the kids are buying all kinds of music, not just children's music."

With some Brazilian preteens more interested in adult sounds, some of the Indies that are most active involved in the children's market are opting to target preschoolers.

"The traditional children's market, from 6 to 13 years old, is over, so we are investing in a younger audience."

(Continued on page 122)

**KID ROCK**  
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the new album featuring  
**"I AM THE BULLDOG"**  
Top phones across the country  
"I find his music disturbing and a terrible waste of talent."  
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**"STRAWBERRY"**  
"THE TRADITIONAL CHILDREN'S MARKET, FROM 6 TO 13 YEARS OLD, IS OVER, SO WE ARE INVESTING IN A YOUNGER AUDIENCE."  
—NICOLE RENÉE

## Artists & Music

# Black Crowes Take Wing On New Label

## Columbia Bow Finds Band Returning To Rock'n'Roll Roots

BY CHRIS MORRIS

LOS ANGELES—On "By Your Side," the Black Crowes' Columbia Records debut, arriving Jan. 12, the Atlanta-bred band reclaims its Stones/Faces roots after a protracted sojourn into neo-psychedelia.

James Diener, senior director of A&P/marketing at Columbia, says, "This is, to a large extent, a return to the spirit of the first two records. That's going to be our marketing message this time. [U.K. music weekly] Melody Maker called the Crowes 'the most rock'n'roll rock'n'roll band in the world.' That's exactly what I think and what most of the people who have heard this record have come back to us and said."

Paraphrasing bluesman Memphis Slim, Chris Robinson, the Crowes' lead vocalist, says with a cackle, "When the acid trip is over, you gotta go back to Mother Earth."

The refreshed rock'n'roll sound of "By Your Side" did not come without some pain on the part of the band: Before sessions for the album began, the Crowes fired longtime guitarist Marc Ford, and

founding bassist Johnny Colt quit soon thereafter.

"Marc and Johnny were in the band for a long time, and as much



BLACK CROWES

as I loved them, by the end they were distractions, for different reasons," Robinson says.

The Crowes quickly recruited Sven Pipien, who had played with drummer Steve Gorman in the Atlanta band Mary My Hope, to fill the bass chair. Following the completion of "By Your Side"—on which Robinson's brother Rich played guitar for the first time—Freed, formerly of the Raleigh, N.C., band Cry Of Love, joined as the Crowes' touring guitarist. (Keyboardist Eddie Harsch completes

the lineup.)

The album was recorded in New York with Kevin Shirley, who co-produced Aerosmith's 1997 album, "Nine Lives."

Chris Robinson says, "Kevin Shirley's the cat who came in and said, 'All right, I know who you are, I know what you can do. I've heard your records. Everybody knows you can play, now we gotta have fun.' Oh, yeah, we'd forgot about that. We'd been taking everything so deedly serious."

(Continued on page 22)



**Peachy Impulses.** Impulse/GRP newcomer Russell Malone was recently joined by George Benson and George Benson Jr. to celebrate the release of his latest disc, "Sweet Georgia Peach," at the Village Vanguard in New York. The jazz guitarist is preparing for U.S. gigs in support of the project. Pictured, from left, are Benson, Malone, Krall, and Ron Goldstein, president of GRP Recording Co.

## Columbia Plugs Into Big Beat

### With U.K.'s Lo-Fidelity All-Stars

BY JIM BESSMAN

NEW YORK—Starting humbly with just a record collection and a 4-track recorder, Britain's Lo-Fidelity All-Stars have become an international sensation, taking the electronic-rooted big-beat club genre into a rock band format.

The sextet, whose Skint/Columbia debut, "How To Operate With A Blower," is due out next week, is sampling into a context rooted as

show, even though it's dance music."

Indeed, Kevin Patrick, VP of A&R at Columbia—who brought the U.K. Lo-Fi's to the label by way of Sony SINE's deal with the U.K. independent Skint Records—notes that the band's exciting live shows look quite "traditional," with Ward and keyboardist/sampler Matt Harvey essentially functioning as guitarists.

"[Voice] We banded together at the traditional pop star front man role with his combination of front man confidence, nonchalance, and arrogance," says Patrick. "As a whole, the group has the attitude and the look of a traditional live act, which is something that America understands. They bring a mix of chaotic, psychedelic ideas over hip-hop rhythms, with a punkish vocal delivery that adds up to something very unique that is both playable on record and powerful live."

When the Lo-Fi's formed in 1996, they were reacting against the prevailing dance music of the moment. "House music was going through a boring phase," says Ward. "We all had the same record collections: hip-hop, soul/funk, acid/house, reggae, dub, ska, rock bands like the Stooges and MC5, Marvin Gaye, and Curtis Mayfield. We banded together at the right time, since a lot of clubs now mix up styles, and we just put them together in a band."

Besides Ward, who also goes by the Alias name of "Harvey (aka Sheriff John Stone), and Randall

(Continued on page 20)

## Hootie Plays For The Troops Overseas

### During Holidays; Twain Top AMA Nominee

**UNCLE SAM WANTS HOOTIE:** Hootie & the Blowfish are spending the holiday season with the troops via a USO tour of the Middle East and Eastern Europe, including stops in (4) in Bahrain, and includes stops in Dubai Saturday (5), Saudi Arabia (Dec. 6), Bosnia (Dec. 9), and Hungary (Dec. 10).

However, Hootie & the Blowfish will be doing much more than the five concerts. Their schedule is jammed with meet-and-greets at smaller bases that they'll be entertained to, and even a chance to golf.

"It's a grueling schedule," says Ellen Brody, executive director of USO celebrity entertainment. "The only thing they aren't doing is getting up at 6 a.m. and running 15 miles with the troops." With other USO tours, the act doesn't go on tour at its time. The USO pays expenses.

Of course, this tour of duty differs from many recent USO outings in that tempers flaring between Iraq and the United Nations, and the potential of military strikes, make the Middle East a hot spot. In fact, the Saudi Arabian date had been taken off the schedule because of escalating tensions, but it was added again. "The Department of Defense decided it's important for the entertainment to go in," says Brody. "They won't bring us into a region unless they know it's safe."

"I think there's definitely a concern [about the area], but that only adds to the excitement level," says band drummer Jim "Son" Sonfield. "You're doing it for the people who are laying down their life on the line for democracy. This is some ship we're supposed to play on that [the military] can't even tell what they are."

The band first played a USO date two years ago for troops stationed in Hungary that were waiting to go into Bosnia. "It left such an impression on us," says Sonfield. "It was so fulfilling to do a show for people who don't see rock shows and for the people who are serving us. It's not about making money or selling records; it's about feeling good about giving something back to people who are halfway across the world without their families. We'd talk to people who would say, 'I haven't seen my family in months,' or 'My wife had a child while I've been gone,' and we're like, 'Damn we'll play for three hours then. These people deserve everything we can give.'"

Through the years, entertainers' visits to the troops have proved invaluable morale boosters. "I have to tell you, when any band goes overseas in the middle of the desert and entertains a bunch of guys and women who really aren't doing anything in the Persian Gulf except waiting for something to happen, the troops are loving the fact that someone has come all the way from home to look after them," says Brody. "And when it's a band

[with] the stature of Hootie, it's terrific."

The band has already earned Brownie points for its Hungary visit, says Brody. "The public affairs office in Hungary came up to me and said that every time the Army goes into a new country, they try to get the [troops] involved with a local charity and that this year's charity is an orphanage. They were having a fund-raising event on the base to buy every child in the orphanage a teddy bear. I told [band manager] Rusty Harmon about the charity, and he said, 'You're raising has just ended. Hootie & the Blowfish is going to buy teddy bears for all the kids.' And I had the check on my desk [within] days."

The next band slated for a USO tour is Blues Traveler, who will play the Persian Gulf Jan. 2-11.

**IN OTHER HOOTIE NEWS:** The band's current single, "Only Lonely," has been pegged for use in "Message In A Bottle," a Kevin Costner/Paul Newman movie coming in February.

The song was originally written for "You've Got Mail," the new Tom Hanks/Meg Ryan film. However, director Nora Ephrussi suddenly decided to use the new music in that film, with the exception of one song.

Although the song was written expressly for a film, it was not penned specifically for "Message In A Bottle," therefore, it can't be nominated for a best song Oscar. "As part of the application process, you have to say the song was written for a certain movie," says Leslie Unger, publicity coordinator for the Academy of Motion Picture Arts and Sciences, which hands out the Oscars. "Since this is in a movie other than that for which it was written, it's not eligible."

**AMERICAN MUSIC AWARDS:** Shania Twain is the top nominee for the 26th American Music Awards, to air live Jan. 11 on ABC. She received five nominations, including favorite pop/rock female artist, favorite country female artist, and favorite album in both the pop/rock and country categories. Other multiple nominees are Will Smith (four) and Celine Dion (three).

**STUFF:** Paul Atkinson, once a member of the Zombies and a former RCA record exec, has joined Capitol Records as VP of catalog A&R. Chicago will appear on "General Hospital" Dec. 17 and 18. The group will play "Little Drummer Boy" and "Oh Come All Ye Faithful," both of which appear on the band's new Christmas album, "Chicago XXV" ... Brian Wilson, Johnny Cash, and Jeff Barry will receive the 1998 National Academy of Songwriters' Lifetime Achievement Awards at a Los Angeles ceremony Dec. 2.



LO-FIDELITY ALL-STARS

much on live playing as turntables and tape machines.

"We've been called big-beat, trip-hop, slunk rock—everything under the sun," says DJ Phil Ward, co-founder of the Lo-Fi's, whose records and equipment helped launch the group. "But there's a lot more going on in the album than so-called big beat. There are soulful moments and slow moments and lyrics that make you think. We have a live drummer, bass, a couple of keyboards, and vocals—and I do scratching and dropping samples like it's a big sound—a wall of noise and a lot of feedback from old Moog keyboards—so it's quite a rock'n'roll



**B**illboard honors James Taylor with its highest accolade, the Century Award for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the

degree of serious homage their achievements deserve. It is a gesture unique in Billboard's history and one that is informed by the heritage of the publication itself.

"One of the most gifted and utterly natural musicians of his time, James Taylor is also an artist who represents a timeless link between Stephen Foster, Jimmie Rodgers, Hoagy Carmichael, Pete Seeger, Ewan MacColl, and other great troubadour/stylists of modern

song in the Western Hemisphere," says Billboard editor in chief Timothy White. "Another hundred years from now, James' music will still sound as ageless and intimate as it does today.

"Moreover," adds White, "with his gently penetrating singing, adroit guitar chordings, and a conversational verse-writing technique that melds cultural insight and a social conscience with candid self-revelation, Taylor brought a seemingly effortless new eloquence to popular song in the second half of this century. Fellow musicians know how difficult it is to play James Taylor's works as they're

actually arranged and performed by the composer, and songwriters have long learned how hard it is to match the innate sense of rightness in his lyrical and structural dynamics.

"But more than anything else, generations of listeners know that the heart has no hiding place from the simple, hymn-like truth of Taylor's art. And that's why Billboard can think of no artist more deserving of the 1998 Century Award than the peerless James Taylor."

#### Previous Century Award Honorees:

George Harrison - 1992  
Buddy Guy - 1993  
Billy Joel - 1994  
Joni Mitchell - 1995  
Carlos Santana - 1996  
Chet Atkins - 1997

# JAMES TAYLOR

## 1998 RECIPIENT OF THE CENTURY AWARD

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art, as well as an emblem of artistic superlative. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composita representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the muse is a specially made adornment that changes every year in order to personalize the honor for each recipient. In homage to Taylor, this year's lyre was fashioned from a special alloy of fine copper and *kurumi-oo* silver in an ancient Japanese diffusion-welding layering process called *mokume gane* (i.e., wood grain metal). These alloys were chosen to form the lyre because of their earthy color characteristics, which become more prominent over time, the alloy resembling the floor of a forest in its leafy delicacy and yet demonstrating an enduring vividness symbolic of Taylor's deep environmental and conservationist concerns. Strength, subtlety, and an ever-evolving endurance are the hallmarks of nature at its most vital and of creativity at its very best. They likewise evince the power and passions of James Taylor himself.



"Put your shoes on  
Walk with me into this light . . .  
I'm feeling whole again  
It was a hell of a night.

Just to be with you by my side  
Just to have you near in my sight  
Just to walk a while in this light  
Just to know that life goes on.

Another day  
Another chance that we may  
Finally find our way  
The sun has begun  
To melt all our fears away  
Another day."

"Another Day," James Taylor, 1997



**T**he amber-hued, late-afternoon sun of a North Carolina day is streaming past the high foliage surrounding the governor's mansion. It forms a perfect copper path through the gales just as guest of honor James Vernon Taylor arrives by charter bus, the angled beams creating a corridor of light that the singer can follow up the front steps and into a reception sponsored by the liberal Democratic gubernatorial incumbent, James B. Hunt Jr. It's Monday Nov. 9, roughly a half-hour before an impeccable afterglow falls like a crepe curtain around the populace of Raleigh, capital of the Tar Heel State. Northern Piedmont sear of its government, and site of the annual North Carolina Awards, in which Taylor and six other exemplars in public service and the arts and sciences will be recognized for their historic contributions to their home turf.

The other distinguished honorees—including Nobel Prize-winning scientist Martin Roldahl, novelist Kaye Gibbons, beloved folk craftsman Robert W. Gray, and respected local social activists Lunsford Richardson Preyer and wife Emily Harris Preyer—are busy greeting guests and fielding congratulations from dignitaries, but everyone immediately turns to look at the rather Lincoln-esque walking man who slips bashfully through the portico and into the parlor.

"There," says the aged but buoyant Preyer as she points with glee, "is the man we're all real-

homes, and restaurants in Martha's Vineyard, New York, Los Angeles, and North Carolina, illuminates Taylor's unique ties to the Southland that first inspired his songwriting.

A place of contrasts and paradoxes, North Carolina has long been a province of hard-working, small-acreage Scottish and Scots-Irish farmers rather than land-rich colonial aristocracy. It boasted the first state university in the nation, opened in 1795 (namely the University of North Carolina at Chapel Hill, where James' father, Isaac "like" Taylor, would later teach), had fewer slaves during the Civil War than any state in the



Confederacy, and can point to a proud legacy of an enlightened press, an excellent health care and hospital network, and progressive, pro-civil rights governors like Terry Sanford and Hunt. Yet as recently as the late 1970s, North Carolina remained a virulent bastion of the Ku Klux Klan, refused in both 1973 and '82 to ratify the Equal Rights Amendment, has stubbornly supported the careers of ultra-conservative Republicans like Jesse Helms and John East, and is enriched economically by the operations of the country's four leading cigarette manufacturers. Compelling and complex, absorbing and mystifying, uplifting in its essence and all too human in its frailties, the state, like the man, is a feast for the thoughtful inquirer and the open-hearted devotee. And for North Carolina's people, as well as for its part-Yankee troubadour/poet, it's fervently believed down here that the best days are yet to come.

#### What's your earliest memory?

I think my earliest memory is trying to walk on the crust on top of the snow when it was really little, like 2 years old, and breaking in, falling through the snow up to my waist. I remember the delicacy of the snow and wondering when it would have been.

I had some little wooden helmet on my head that looked like hell. And a personalized puffy snowsuit with some rubber boots, and mittens safely-pinned to my sleeves. That's the way we were bundled up and thrown outside into the snow, looking like the Michelin Man, looking like you were packed to be shipped a long distance.

At the time, this was in Weston, Mass., not far



from where my brother Livingston lives today. I was born when my parents were living in Milton, Mass., but then they bought a house in Weston, a couple of towns over; it was a modestly sized contemporary house. I guess at that point my sister Kate was a year old, and my mom was pregnant with LX.

But wait—I may have an earlier memory! It's from Randolph Street in Milton, where I was being scolded for eating peanut butter out of a big feed! I also think I remember a Christmas tree that Taylor house.

#### What were the Taylor family's Christmas rituals like?

We opened all the presents on Christmas morning. Mostly, I remember the Christmases in North Carolina. We moved down there when I was about 3 years old. My father took a job down there. He was basically doing research at that point and was hired as an assistant professor in the department of internal medicine at the University of North Carolina Medical School. At that point, there was only a two-year medical school available there. He had already graduated from medical school and done his residency and internship in Boston. But he went down there for a while to teach physical diagnosis and do research.

I remember his office in his laboratory, and occasionally on a Sunday he would take us by the laboratory, where there were some radioactive isotopes and a freezer which held hamsters that were hibernating. He was involved in some kind of research project involving animal hibernation.

# A PORTRAIT OF THE ARTIST

## BY TIMOTHY WHITE

ly here to see—James Taylor!

Indeed, while Taylor has been in line to receive a host of Grammys and other honors since his official designation as the 1998 recipient of Billboard's Century Award (which was disclosed to his mother on Thanksgiving Day 1997, but not publicly announced until May of this year), with the hand-struck bronze trophy to be presented at the Billboard Awards, Dec. 7 in Las Vegas), the citizens of the 12th state admitted to the Union prefer not to take a back seat to any flatterers in the mounting rush to lionize their favorite son.

As Taylor's mother, Trudy, later puts it, "North Carolina likes to call itself 'a vale of humility between two mountains of conceit,' meaning the boastful South Carolina and Virginia that sit on either side of the state, but the award ceremonies here indicate it still knows how to show its pride in itself."

At a banquet later in the evening, James is told that "Carolina In My Mind" is North Carolina's unofficial anthem, and friends and admirers from the Appalachian Mountains near Asheville to the coastal plains around New Bern cheer and/or wipe away tears as Taylor explains that, although he was born (on March 12, 1948) in Boston, he was mainly raised here and still fundamentally considers himself "a Carolinian."

The interview that follows, conducted over the course of the past 12 months in taxis, buses,



The Chapel Hill cellist and class. A photo gallery. This page, clockwise from top right: Gertrude Woodward, the future Mrs. Trudy Taylor, spring 1941; Newburyport High School, June 1941; bangle in a "kitchen corner" at the Morgan Creek Road house, early 1960s; Isaac Monroze Taylor, 1944-5; L.T., fifth-grader, at University of North Carolina-Chapel Hill school, 14-year-old James at Milton Academy; Opposite page, center, from left: Alex, James, Kate, L.V., and Hugh Taylor, 1956, in their Chapel Hill backyard. (photos courtesy of Trudy Taylor)



ation, metabolism, weight loss and gain. I remember him dissecting laboratory rats at one point. The dissection involved creating an artificial environment in which a heart could live for a period of time, as a part of a heart/lung project.

**You initially lived in an old, rustic farmhouse, right?**

That's right. We moved to a place out in the country, in Carboro, to the west of Chapel Hill, beyond the reservoir, University Lake, and we stayed in a farmhouse out there rented by someone who lived close by, Mr. Bassett.

My mother had moved down again with four kids because my father took a job there, and I think he took the job there because his family was from North Carolina and he thought it would be good to go back there. I think it was a questionable thing to have done. It was great for us to have grown up in North Carolina, but it was a little hard on my mother to be away from New England, where she'd grown up in Newburyport on the Merrimack River and gone to a finishing school in Boston.

Basically it was her homesickness that had her lead us all into her two-tone white Pontiac station wagon late every June and drive up to Mendham Vineyard, one of the Massachusetts. We kept that up for a long time. My mom would drive us, or occasionally both [parents] would make the trip, and then he'd take the train back down to North Carolina. But he was on an academic schedule, so he usually could take two months off during the summer.

**You've been a sailor all your life, and**



out cigarettes, so I went back home, got him a pack of Parliaments, and threw them from the boat to the sailboat, but they went into the drink. He was really pleased at me for that. But we laid them out at the deck [laughter], and they dried out enough so he could have a smoke.

But this was how we passed the summer, feeling very remote from things. The Vineyard was a long way to come from Chapel Hill; there weren't many limousines going there, and it wasn't much of a resort community. Things didn't open up till mid-June and closed right down at Labor Day. The up-Island economy was as much about fishing and farming as tourism.

**So it had similarities to North Carolina? Well, it was a good seasonal compromise.**



**images of the sea fill your songs. What was your first exposure to sailing?**

My first exposure to sailing was on Martha's Vineyard. The first time I sailed, my father had rented a sloop that was about 15 feet long, plywood with a canvas deck. I think it was called *Charlie*. A white wood-hulled boat. At the same time, I can't, we also rented an Alouet Sailer—that was the company that made it before it was bought out by AMF.

**So how old were you when he taught you to tack?**

It was when I was 6, and then he was in the Antarctic in the Navy when I was 7 or 8, and then at 9 and 10 we picked up sailing again. We also used to rent a little 3-horsepower motorboat from Earl Vanderhoop in Menemsha [on Martha's Vineyard]. At one point, my father was out sailing with my sister in one of the Chalmers motor races—they still race small boats on Menemsha Pond on Wednesdays and Saturdays in the summer. Some people would take it more seriously than they should, and my father would be one of those. He really loved that sailboat race.

So at one point I was tooling by on my way back from Menemsha and Stonewall Pond in this amazingly slow boat with a Johnson outboard on it, and as I went past I recognized the boat and went over to him. He was getting ready to sail in the race, and he said, "Jamie, go back and get me a pack of cigarettes and bring them back out to me here." He didn't want to sail with-

Mr. Hairston's wife's name was Effie Hairston.

At one point, my mother says, John Hairston



brought his wife home by his mule hitched to it, and a woman was sitting on the tail of the wagon. After about an hour or so, my mom went out to the woman and said, "Would you like a drink of water?" Effie said, "No, thanks." And then Trudy said, "Is there anything I could help you with?" And Effie said, "Well, actually I was wondering if there's anything I could do for you. I see you have a few children here, and I live just down the way." So Effie started working for my mom and stayed on for the next 20 years. It was a very low-key way to apply for a job, but things were very low-key there. It was really rural South.

The people who lived next door were the Reys, but they were subsistence farmers, as were John and Effie. The Reys were white and owned their own place. John and Effie, who were black, owned their own place, too, but they didn't have enough land to farm, so he shared-cropped other lands, although John Hairston kept hogs, and they did have a kitchen garden from which they occasionally sold produce.

At any rate, the Reys had an outhouse and a barn and a house and a washing machine with a gasoline engine at it outside the door. I don't think they had electricity when they lived there. I remember that Tom Ray had a parasite in his foot one time in a hookworm infestation. That was an alarming thought. It was swollen with a large worm, and you could see it moving under the skin—an alarming thing for a child to see. I think my father may have been involved in the cure of that matter.

The Reys' daughter Nancy would look after us and we'd play with her, and we'd go to her farm, but we weren't allowed to go over there and use the privy barnyard. Trudy was afraid we'd pick that worm up.

But the Reys had two or three kids, and I remember meals occasionally at their house, with biscuits and butterbeans, was beans, and chicken and pie, alcohol on the table, laundry drying on the line. They had a lot of hogs and cattle and chickens, too. And they raised feed corn, and I remember the corncribs and the tobacco barns.

My brother Hugh was born in North Carolina in 1952 and came home to that house, so by then there were five of us kids out there: Alex, me, Kate, Liv, and Hugh.

When I entered the public school system, we had already moved to the new Chapel Hill house. My mother and father built on Morgan Creek Road. It would have been about 6 then. That would be in 1954, so the new house must have been finished by 1953.

**Your second house in North Carolina was in dramatic contrast to the first, wasn't it?**

It was a modern house my mother oversaw, a lot of glass, concrete, and steel for the foundation, although not much of the steel was apparent in the finished form of it. It was interesting to see it go up. It was typical of houses being built in the '50s; it was informed by Frank Lloyd Wright and Walter Gropius and Le Corbusier.

There wasn't much to do down there; it was very quiet. Our only neighbors in Chapel Hill were the Perlmuts, a family that lived close to us. They were from Savannah, Ga. Dr. Joseph and Helen Perlman. He taught at the medical school, and they had three kids, Louis, David, and Martin, who were roughly Kate's, Liv's, and Hugh's ages.

But our house was quite a wonderful place to live in, with a lot of land, facing south to a gradual slope that fell all faster after 200 to 300 feet to a creek, Morgan Creek.

**Obviously, the descriptions in "Coppermine" of the world "half a mile down Morgan Creek" on the 1991 "New Moon Shine" album pertain to this childhood environment.**

Yes, "Coppermine" is about Morgan Creek, and I saw many snakes, particularly poisonous snakes, copperheads and hog-nosed snakes. And Morgan Creek fed the reservoir, and there were fish in it. We fished down there, camped down there a lot. There was an old shack in the woods that my father took on as a project, and I remember shingling that with him, putting the new windows. On weekends we'd go down there, start a fire, and sleep there in our sleeping bags. My father built a skiff—he actually

started it when I lived in Cerrito—and we put it in that creek.

**What were the principal diversions in Chapel Hill for a young boy during the 1950s?**

Not many. I have many memories, mostly of the landscape there on the Piedmont. It was a very slow and empty time. I went to school, came home in the school bus, walked down the country road to the house.

**How did music arise to the extent that you later formed a band and recorded?**

Alex discovered popular music first. He would tune in the radio, and I remember a lot of Hank Williams, Ernest Tubb, Loretta Lynn, and Patsy Cline, white gospel.

I played the cello my mother got me for the school orchestra. We got a banjo from some local college kids. So we sang and played to each other in the kitchen.

We got television in '56 or so. There was Oral Roberts, a couple of very primitive local eds, the "Gillette Fight Of The Week" that my father used to watch on Friday nights, and children's shows [like] "Captain Kangaroo" and cartoons on the weekends like "Crusader Rabbit" and "Tom Terrific," who had Marmaduke the Wonder Dog.

But there wasn't much else on—aside from Flett & Scroggie TV show, and of course Jesse Helms was always ranting on WRAL-TV [Raleigh]. He was the editorial voice of WRAL. I wish there were tapes of some of the things he said to say, they were so amazing. He used to say, and my friend Louis Permut and I still quote it [trick, quavering drawl], "Them hippies up there



In Communist Hill"—that was what he always called Chapel Hill—"don't need to grow their hair long, go smoking marijuana, and engaging in illicit sex to make themselves out a fool, but it hee-hees."

He seemed like a telegenist. Also, in those days he was an active defender of segregation—enthusiastic, adamant, and indignant. But my mother was an adamant civil rights activist. She was a committed foot soldier, making it clear to all of us what her views were, and picked the local businesses to get their integrated, like restaurants, local theaters, whatever. And she even occasionally pressed us into service, like getting my sister Kate to walk the picket line together with her. She was a very aggressive person, generally speaking, as was my father; they both had that Northern bent.

**You should explain the unique political climate of Chapel Hill.**

Chapel Hill was a liberal oasis at that point in the South. Terry Sanford was the governor of North Carolina back then, and my mother and father would visit him at the governor's mansion in downtown Raleigh. Sanford and other people in the post-World War II era had really committed themselves to integration and to the Research Triangle and encouraging a lot of scientific and business research in the areas of Durham, Chapel Hill, and Raleigh, and they put a huge amount of state money into the University of North Carolina system, which was also a health-care system. And it's paid off in the last



couple of decades, with North Carolina having a really well-educated work force and a major technological center. That was all just beginning in the 1950s, and my father in a small way was part of that, building the medical school into a progressive four-year school and becoming its dean.

**You've always had strong political feelings, and they've often surfaced on your records. Let's All Fall Down on the 1974 "Walking Man" album is an example.**

[Nixon] I think it was around the time of Watergate, and the country was feeling how pretty small-minded the whole thing seemed, and that the main job of power was to hold on to power through dirty tricks. I just remembered Nixon's foot-dragging on Vietnam, too, and being angry enough to want to write a song about it.

**You've recorded more political songs than people might realize, material of an often-galvanizing nature, like "Stand And Fight" on the 1981 "Love Life" album.**

Well, "Stand And Fight" was co-written with Jacob Brackman. He really wrote the lyrics of it. I can't claim too much of the message on that one. Although I was amazed to find, during the tour, I went to a place to play there, that the Italian Communist Party had said that song was their theme. In fact, when I played Pisa, the promotion of that concert was somehow connected with the local Communist Party machinery. Of course, the Communist Party is very different from elsewhere, but clearly it was a very kinetic song for them.

"Sis Lather" [on 1991's "New Moon Shine" and 1993's "Live") is definitely political in its implications, and it had a lot of messages. The first involved [President] Reagan. I was interested that he would leave office and that immediately Japanese businessmen bought him for \$20 million to come speak to them. I don't know who negotiated that, and I'd still be very interested to hear, but I just had the feeling they weren't looking for his wisdom and advice. They were just interested in buying the president of the United States.

It really rankled. So that's what that line "sell the Ponderosa to the Japanese" meant, although it has a second, suggested meaning, which was with respect to the end of the Cold War. The CBS Records [see part of Columbia] to Sony. But I didn't have in mind a general xenophobic concern; I meant to specifically refer to that trip that Reagan took upon leaving office. I thought that was inappropriate.

Another matter covered in the song was how narrow our view of the Cold War was. For a lot of people listening to the radio or seeing it on TV, it was just like having a national sports team over there. We're covering the rockets, and it was just an amazing sight, like "We're in the end of the world with a couple of fries." But the Iraq people, who are not an amazing evil enemy end are more like political prisoners—they were doing most of the dying.

**"Line Em Up" on 1997's Grammy-winning "Hourglass" revisits Nixon and some of the political ghosts that still haunt us.**

If that song's about anything, it's about how things repeat themselves. Nixon didn't do us any favors, but he was one of the main things that defined the possibilities of the '60s. There's this guy who's really in a position of leadership for the entire world, and he's obsessed with the pettiest aspect of vengeance on his supposed enemies. But the political system selects for that kind of pettiness. So I'm referring to Nixon, but I'm actually talking about his footsteps. I focused on the speech Nixon gave on the White House lawn which was designed.

And then he had to put one foot in front of the other and get on the helicopter to leave, and the way he did it was by lining up his people and saying goodbye to each one. He's using this line of people to support him, and he's saying goodbye, but what he's actually doing is trying desperately to get to the helicopter and get his ass out of there [laughter] I'm not sympathetic to

Nixon, because he debated the office. But on some level I am, in the same way you have to feel sympathy for every sentient soul on the planet.

**Regrettably, Nixon proved to be yet another lousy father figure.**

[Nixon] Yes, and we all react each time like a family. I'm enough on a "Hourglass" called "Enough To Be On Your Own," I also refer to "family." And you get older and I'm 50—you begin to see the family of mankind, and you grasp that the loneliness of the human condition stems from a wholeness from which we've all been separated. We were talking in a cab a while ago about the human condition and about consensus—how great it is to feel things with other people, but just these few days, family structure is breaking down. And the more unlikely it is that you will actually make it out from your family end into the world, the more useful it is for others to see and understand the bridge anyone's had to build to do successfully. These ways of leaving the family and establishing yourself are an ongoing process, especially if you're not as creative person as I, to illustrate that process, that transition, that to escape. And you also offers ways of coping end of celebrating.

I miss my brother Alex, who died in the last year, and my father, who's also been gone just a short while [Isaac died Nov. 3, 1998], and his second wife went shortly before he died. I recently did a benefit for the family of my long-time drummer, Carlos [Vega], who also died recently. And I miss my best friend, [keyboardist/producer] Don Groenick so much, and so many other people do, too. So we carry these souls of Don Groenick around, and occasional-ly get together and cry about it. In my band, we talk in terms of what Don's take on things was, and in respect anecdotes end things we used to say.

I get a lot of responses from people who say, "I'm sorry through a hard time, and your music helped me through that." The idea, though, is to invite people to co-experience something end set on oneself as the object. That's the entire worth of it in the world.

**A moving moment in your concerts these days is the performance of "She A Little Light," an ode to Martin Luther King from "New Moon Shine" [1991] that seems to reassert the ideals of the bygone civil rights movement. The song would sound out of place in any Southern church.**

Yes, and the song "Migration" on "Walking Man" also came from a very spiritual place. In each case, it's an end theme of people having an idea of what they're doing, but actually it's an illusion, because something much larger and more profound is making them move.

**A song like "Up From Your Life" on the current "Hourglass" album has the same gospel feeling, yet its lyric asserts that the spiritual reason for life—be it a supreme being or a certain creed—doesn't even need to be believed.**

Well, I said to you the other day when we were talking about a lot of material on this present album, there's a lot of love in it, and I consider myself a spiritual person, but I just missed the beat with organized religion, I guess.

**How about a song like "Shower The People"?**

Well, there's a very simple message to that song. It's basically saying to be alone and come out with it, meaning love. Don't wait!

Suffering is a human condition and it's always there, but I know that it's great for me when

somebody can give me instruction on how to get through it in a song.

**Who does it for you?**

People like Honey Carmichael, Cole Porter, Moss Hart, I met Yip Harburg once; he wrote my favorite line in a song.

**Which ones?**

The lion's song was caught in "The Wizard Of Oz." It was "What makes the lion roar so hot?/What put the 'ape' in ain't?/What hevey got thet I ain't?/Gotta?/Courage!" I'd like to have said that. [Big laugh]

**But you did all right yourself with the "Secret O' Life," which is almost a form of folk music.**

Thank! I've clearly remember writing that song it came half. I guess I was lucky to be playing guitar at that time, and the thing came out end there it was. The second time I have come some time later, but basically the first verse end the chorus happened real quick. It was early June in Martha's Vineyard, and I was feeling great.

**Sometimes, elemental things like sunshine seem especially spiritual in James Taylor songs. On "Summer's Here" from "Dad Loves His Work" [1981], you sang that summer was your "favorite time of the year."**

Yes, but that was the character talking. I don't hate any time of the year, but I like the fall the best. October is my favorite month.

**"Millworker" has an untamed mood to it, a sense of resignation about life's seasons and the sweeping changes they can bring.**

You know, I wrote that about six feet away from the place where I wrote "Secret O' Life," in the bedroom in the back of the house. I wrote it about 1 a.m. I don't know if I had been drinking but I ended I wrote it down, but it was a real channeling kind of experience. "Millworker" was done for "Working," the Studs Terkel/Breghen Smith series based on Studs' book. The song had started out as a truck driver song, strangely enough, with the first verse talking about "me and my machine, for the rest of my life." It doesn't refer to a specific character in that Terkel book, but it was inspired by those interviews of people talking about their work and their life. Right up in Lowell [Mass.] is where the big textile mills were, on the Merrimack River, during the Industrial Revolution, and later they were also down in New Bedford, near the Vineyard.

**In the finished song, you sing as a relatively young person, a mill woman like the 19th-century workers in Lowell who made the wrong choices, and she now admits she's been trapped into watching her whole life. What's so affecting is that the song makes it seem as if it could happen to anyone.**

Back when you had your own deep adolescent blues and the emotional crises they brought on, was what making you feel trapped or depressed?

There was nothing really making me unhappy until I left home. North Carolina for school up North. I was unhappy being that far away from home after the summer season in the Vineyard. And I didn't have any problems. But I think I thought it was a rare opportunity for me to go away to get an education, and I thought that it was what was expected of me, what the family wanted, and I was sad about going. I think that's where that particular sort of alienation started.

You know, in North Carolina, we just kept our own code. But I think it was hard for my mother to be in North Carolina, and I think it was hard for her to be alone when my father went to the Antarctic for two

years in 1955, he's raised the Navy because he'd taken a snitch on military service during [WWII], so they sent him to Bethesda Naval Hospital for service, but he was miserable there and volunteered to go to the South Pole, which seemed like a better idea. He felt himself to be in harness all his life, achieving, from the second grade. As for my parents' marriage, I don't think they really ever got it back together after the Antarctic thing. And I think my mother found the idea of being a faculty wife with folks dropping by after church or hanging out at the country club, doing a lot of drinking, to be a real burden.

After my father came back, his drinking had stepped up a lot. But you stayed together for the kids in those days, and socially North Carolina was a very conservative place, so my parents didn't break up until years later, in 1972. For me there was an attraction of being a parent who was away a lot and another who was upset a lot, and that's hard for kids. And there was also a lot of stress between my mother and my older brother, Alex. That particular dynamic, especially when my mother was away, was a bad one. And Alex used to turn around and fight with the next [siblings] doing the line, because he was frustrated. It's just typical sibling stuff.

I was disillusioned with the feeling of being far away from home. I was a good kid, a good boy. Alex was a bad boy, he was probably wasn't allowed to be a good boy. I was, and I was allowed to find a way to accommodate my parents and do what I thought my parents wanted me to do.

**So Alex was the most rebellious one? Yes, he was.**

**He was the one testing the limits on the home front, so he took that part away from you before you ever got a chance to audition for it.**

You know, it's a funny thing. The main thing about kids growing up, especially at that adolescent age, is that they're being the sense that there's something they can do away. A little success goes a long way at that age. Alex was just trying to cope with his own feelings, and he was hating they were unhappy with him because he was

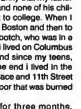
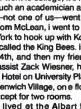
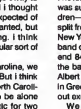
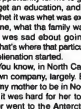
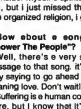
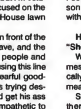
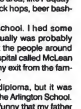
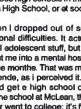
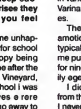
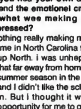
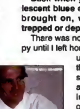
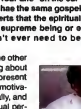
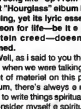
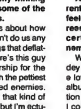
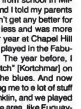
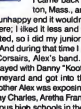
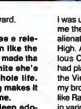
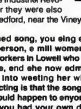
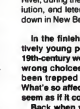
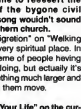
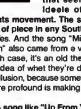
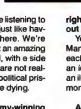
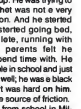
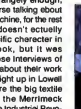
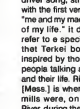
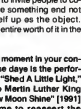
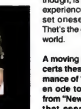
wasn't coping. He was trying to cope with what was not a very good situation. And he started feeling that way, started going bad, staying out late, running with people my parents felt he shouldn't spend time with. He got into trouble in school and just wasn't doing well, he was a black sheep, and it was hard on him. So that was a source of friction.

I came back from school in Milton, Mass., and I told my parents I was unhappy and I would get better and more there; I liked it less and less and was more alienated, so I did my junior year at Chapel Hill High. And during that time I played in the Fabulous Four, and I was a member. But I think I had played with Danny [Kootch] [Kortchmar] on the Vineyard and got into the blues. And now my brother Alex was exposing me to a lot of stuff like Ray Charles, Artha Franklin, and we played in various high schools in the area, like Equinox Varina High School, or at sock hops, beer bashes.

Then I dropped out of school. I had some emotional difficulties. It actually was probably typical adolescent stuff, but the people around me put me into a mental hospital called McLean for nine months. That was my exit from the family agenda, as I perceived it.

I did get a few academic diplomas, but it was from the school at McLean, the Arlington School. I never went to college; it's funny that my father was once an academician and none of his children—not one of us—went to college. When I split from McLean, I went to New York, and New York to hook up with Kootch, who was in a band called the King Bees. I lived on Columbus and 84th, and then my friend since my teens, the bassist Zack Wiesner, he end I lived in the Albert Hotel on Columbus Avenue, like Equinox in Greenwich Village, on a floor that was burned out except for two rooms.

We lived at the Albert for three months, then



different places, I lived with a number of different women, writing a lot of songs like "Caroline in My Mind," and "Taking It In," and forming and breaking off and exchanging volatile romantic attachments. [She laughs]

I remember writing "Caroline in My Mind" in three different places. I stayed with Peter and his first wife in their flat on Mayboney High Street. Then I went on vacation for five days to Formentera, an island next to Ibiza, just off the coast of Majorca in the Mediterranean. One night, a girl I met there named Karen and I took the boat over to Ibiza for the day. We missed the last boat and spent the night in the castle which was closed down, and I wrote the rest of it on a piece of paper that was lying around there.

It was all a ball for this short period of time, like six to nine months in 1968, but Apple was hemorrhaging money, and ultimately [business manager] Allen Klein came into the situation and broke everything up. Then I went to Austin Riggs Hospital [in Stockbridge, Mass.] back in the States to kick opiates, and caught the Warner Bros. deal that led to "Sweet Baby James."

Those first two formal albums, "James Taylor" and "Sweet Baby James," have a surprising, enduring innocence to them. They're diaristic, but they lack the more courtly, almost novelistic eye of your later, more mature work.

When I made my first and second albums it was basically unknown terrain, and I was still working, somehow, from a very pure place. After "Sweet Baby James," I knew what I felt like to work for a living and be this sort of hypothetical entrepreneur with a record company, agent, manager, whatever.

"Rainy Day Man" on the first album must be important to you, because you recorded it twice as a solo performer, redoing it for "Flap" [1979]. Who is that man? Zack Wiener and I wrote that song in '66 in a girlfriend's apartment in New York City down from Fourth Street. The idea of it for Zack and I, when we were talking the song over and coming up with the lyric, was just that people are often drawn toward a sadness.

You know that Stones tune "Paint It Black"? That was about needing the sort of solace or company of something that's a very blue, very dark, or that you want to drop the shades and keep the light about because it goes with your mood.

I've heard people suggest that the Rainy Day Man is a heroin dealer, and that's a good call. That would be a reasonable interpretation of it, and certainly, at the time I was debbling. But I didn't really have that in mind. The lyric is pretty much self-explanatory; it just says it will do you no good to try to cheer up someone in the state. What they need to do is go down, all the

"I don't want to hear about your problems."

"One Man Dog" in 1972 had a very handsome but vaguely remote feel to it, from the compilation of sub-like miniatures and songlets to the photos of you in a rowboat or holed up in your Vineyard hideaway.

We actually recorded "One Man Dog" in three different places—in the Vineyard, in New York City, and in Los Angeles. It was supposed to be called "One Man Parade." Before that, I'd briefly considered "Farewell To Showbiz" and "Throw Yourself Away." The record has 18 songs on it,



1970. From left, producer/manager Peter Asher, James Taylor, and guitarist/songwriter Danny Saber. (Photo by David Gahr)

and some of them are little bitsy things, but they hold up. "Don't Let Me Be Lonely Tonight" was the obvious high point.

"Walking Man," the next album, was the first I made without Peter Asher; David Spinozza, the New York guitarist and arranger, did the producing, and it was the first time I worked with Don Grönick. "The tone of it, generally speaking, was low, but "Slow Burnin' Love" was seduction-oriented. I've written relatively few songs that border on being rude, but that's one. So is one on "Never Die Young" [1988] called "First Of May," where the lyrics to the bridge talk about "A fire of spring/horizontal dance/The sweetest sort of dance/Hidden in among the plants."

Yet overall, "Never Die Young" was an album that cast a bitter-sweet spell in the same way "Walking Man" did in 1974. It was also one of the best of your many collaborations with Don Grönick [who passed away in 1996 from lymphoma]. Don played a key role in your sound throughout the '70s, '80s, and '90s, his arrangements on the keyboards-filled "Flap" being a good example.

Some "Never Die Young" material, like "E. Bore," which had been called "Santa Fe," goes back to 1983. But it was getting together with Don Grönick in October 1986 to assess and sift through the material that made it come alive. I didn't trust the work of what I had until Don had gone over it with me, and he'd been a big help that way for years, which is why it was natural for him to produce the "Never Die Young" album.

As for the song "Never Die Young," I'd thought about calling it "Rosie Children," but it went past that phrase to say a lot more about getting old and rising above that state of being.

Don did contribute a lot to "Flap," and was a transitional style stretching for myself as well. "Will Not Let For You" was an instant song for that LP that I felt uncomfortable with now, the lyric seems petty and snotty. But it took only seven minutes to write the whole thing! I was being asked back then to do a lot of writing for films and Broadway, and "Flap" mostly showed the results of those sometimes-abusive moves. "Sleep Come Fra Ma" was originally commissioned for the [1980] Robert Redford picture movie, "Brubaker," but they wound up not using it.

These risky experiments continued even after "Flap" was done, when Robert Stigwood had me and Jacob Brackman writing songs like the previously mentioned "Stand And Fight" for the [1980] film "Times Square." The song was yanked from the picture, but I played it for Kootch and Don at the sound check for the 1979

MUSEE No Nukes concerts, and it wound up going over so well that Don and I did it on "Dad Loves His Work" two years later.

"Song For You E.T." was on the [1985 album] "That's Why I'm Here," and was written for [the 1982 movie] "E.T." But somewhere between [Steven] Spielberg and John Williams, who had other music in mind, it didn't get used.

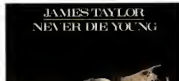
The very different-sounding but equally wistful "Long Ago And Far Away," from the 1971 "Mud Slide Slim And The Blue Horizon" album, how did that come about?

That's the type of song that comes straight out of the melody, but "Long Ago And Far Away" is not part of the lyrics. What I actually say is, "Long ago, a young man sits and plays his waiting game." It's a simple song about how things don't turn out the way you planned for them to, a melancholy song about the nature of people's dreams and the cold hard realities that have a habit of blowing in on them. I've recently come through a period of huge transitions, including divorce [in 1986 from second wife Kathryn Walker], the death of a parent, the death of my eldest brother, the death of my best friend, the death of a member of my band who we all loved, and a change in my management situation with Peter Asher—although very amicable—after 27 years or so. So the most coherent part of that song for me is probably the second verse—"Love is just a word I've heard when things are being said. . . ." It's a musing on the nature of expectations, and how they don't last.

However, having said that, I've been with someone for some time now that I really care about, Kim [Smedvig], and I'm building a new house on the Vineyard, and the public in America and Europe has responded so warmly to my recent music, so I'm very optimistic about the future.

Well, it's the full-fledged knowledge of how difficult life really is that makes so many of your secular hymns like "I Will Follow" or "That Lonesome Road" from "Dad Loves His Work," such appropriate and superior successors to a "Mud Slide" song like "You Can Close Your Eyes."

[Softly, reflected] I was arguing with a friend of mine recently, and she was saying that she thought our emotional responses to music were as learned as our emotional responses to language, but I don't—and I still disagree with her.



JAMES TAYLOR  
NEVER DIE YOUNG



That's right. Now, telling someone to lighten up when they're in a terrible spot and just beating themselves can be of help. But generally when people say "Cheer up" to somebody who has a good reason to be miserable is like saying,

in other words, telling people to cheer up is not always the best advice, because sadness or grieving is often a good, cathartic thing.

That's right. Now, telling someone to lighten up when they're in a terrible spot and just beating themselves can be of help. But generally when people say "Cheer up" to somebody who has a good reason to be miserable is like saying,

rehearsed in the basement of the Albert, and we all became a house band at the Night Owl Cafe for eight to nine months as the Flying Machine. This was really the only job we had. We tried to get a manager for a while, but I don't think he was that interested in us; he just did it as a favor to the people who were producing our record.

What was the origin of the awful "James Taylor And The Original Flying Machine" LP that was released in 1971 after the success of "Sweet Baby James"?

It was the doing of Chip Taylor, a writer with April-Blackwood Music who had produced some records and written some great songs: "Angel Of The Morning" and "Wild Thing." He and a partner came down and heard us, and they signed us to a contract. My memory is pretty spotty about this stuff, because I was getting high a lot back then, but it seemed to me that the first stuff was made on Vesley Records [Editor's note: It was Jubilee Records' obscure Jay Gee subsidiary, the first single being "Night Owl"]. They took us in the studio [Jubilee's Sound], where they cut rough tracks of "Night Owl," "Knocking Round The Zoo," "Rainy Day Man," "Brighten Your Night With My Day," and "Something's Wrong," but it was not formally done, and we never really got a finished record for release. Certainly an album was never actually finished.

The Flying Machine band broke up after two terrible gigs, a United Jewish Appeal fashion show in New York and one at the Freeport, the Bahamas, called the Jokers Wild Club. After the breakup, I got heavily involved with opiates, and I fell in with two people who could really have done me harm if I'd stuck with them. A friend of mine who was on the scene had said, "Two guys named Smokey and Bobby need a place to hang out and hide out. It is OK if they come up to your place?" We were all sitting around, getting high together, and I said, "Sure! Team!" Soon afterward, I was addicted, and I called my dad up in Chapel Hill—he wasn't calling home any more—and he rented a station wagon in North Carolina, drove it up the coast, loaded everything in it, and drove me home.

Your dad, like, was finally there for you. [Softly] Yes. It was a solid thing he did. And I stayed down with my parents in Chapel Hill for six months. Then I went to London and did a little busking on the streets. While I was there, I called Kootch from there, who put me in touch with Peter Asher of Peter & Gordon—who the King Bees once toured with. Peter had just signed me, and he said, "Come on the A&R man at the Beatles! Apple's out!"

I brought him an acetate I'd cut in a little Echo studio for 50 pounds. After three years of falling into dry holes, Peter and the Beatles liked it and signed me. I put acid in the new Musical Express and Melody Maker and got some musicians, and Joel O'Brien from the Flying Machine came over and played drums. After a little rehearsal, we went into Trident Studios and some worked around the Beatles' studio time for the "White Album." And I would be at sessions of theirs, or they would be working on sessions of mine. I think Peter asked McCartney and Harrison to do to do.

Years later, Paul and Linda McCartney sang back on "Let It All Fall Down" and "Rock N' Roll Le Music Now" on "Walking Man," which was extremely enjoyable. But back then, the whole thing was like a swirl. I stayed at a lot of



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## Artists & Music

### LO-FIDELITY ALL-STARS

(Continued from page 14)

(Wrecked Train), the group—the members of which hail from London, Brighton, and Leeds, England—consists of bassist Andy Dickinson (A One-Man Crowd Called Gentilee), drummer Johnny Machin (the Slammer), and keyboardist/engineer Martin Whitman (the Many Tentacles).

"Because of our nicknames and regional accents—and because there were six of us with a lot of our friends—the press had a misconception that we were big-beat hooligans," says Ward. "But as soon as they saw the live show and bought the album, they realized what we're about."

The U.K. press has since had a field day with the Lo-Fi's. They're this year's best new band, according to *New Musical Express*, awarded on the strength of the singles "Kool Rok Bess" and "Disco Machine Gun." Both appear on "Blown Mind," which came out in May in the U.K. However, "Disco Machine Gun" is now titled "Blisters On My Brain," after rerecording the track minus a contested sample from the Breeders' "Cannonball."

"We've sold a lot of imports already, so [the domestic version] will probably do very well here," says Duane Harriott, manager of Other Music, an indie retail outlet in New York. "It's a big-beat record, but there are a lot of different elements in it, so people who aren't necessarily into that sort of heavy, heavy beat sound will like it. A lot of records on [Skit], like Fatboy Slim, are really heavy dance music, but the Lo-Fidelity All-Stars have a little bit more going on than people can grasp on to."

The Lo-Fi's—who are managed by Sean Phillips and booked in the U.K. by Added Talent Agency and

whose songs are published by Warner/Chappell Music—remain on Skit worldwide outside the U.S. At Columbia, Patrick says, press will be a key means of exposure, especially because of the group's overseas success and the worldwide range of musical influences.

"Bottleflag," a recent U.K. and European single, will ship to modern rock radio here in early January. It's a remix of the Pigeonhed song, which the group's label, Sub Pop, originally commissioned and has received substantial airplay in Seattle; Pigeonhed is thus credited as featured artist on the Lo-Fi's version.

"We take our own musical path," notes Ward, using the album track "Vision Incision" to further illustrate. "We took a really slow female vocal from the Three Degrees' 'A Woman Needs A Good Man' and speeded it up and tweaked it to create a different mood from the original."

That all this techno-modifying can be reproduced onstage in a rock band presentation is also a major selling point, notes Patrick, who says that the Lo-Fi's are looking forward to a two-month tour of the U.S. slated for early 1999.

"They're prepared to work beyond the six major cities that other bands in the genre do," says Patrick. "They love America and want to go to every record shop across the country and live out music that influenced them."

But the Lo-Fidelity All-Stars are equally keen on playing, agrees Ward. "We love making music," he says. "We had to cobble together equipment for our first gig after Skit heard our demo tapes, and they signed us right after. It must have been total chaos, but that's what people like about us: It looks like it could collapse at any second!"



**A New Alliance.** Red Ant Entertainment recording artist Angelique has inked a management agreement with former Tears For Fears vocalist/bassist Curt Smith. Angelique recently released the acclaimed "Present," an electro-rock opus that she produced with Dave Jordan and Rich Costey. Comments Smith on his new role as manager, "It may seem odd at first for an artist to be managing another artist. But her album blew me away, and her presence onstage is utterly captivating. As such, I felt compelled to use my 16 years of experience in the business to help her attain the success she deserves." When he isn't overseeing Angelique's career, Smith is fronting his own new band, Mayfield. Pictured, from left, are Smith, Angelique, and Red Ant Entertainment president/CEO Randy Phillips.

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## BLACK CROWES TAKE WING ON NEW LABEL

(Continued from page 14)

Work on "By Your Side" was in marked contrast to the claustrophobic sessions for the group's 1996 album, "Three Snakes And One Charm," which was cut at a Jerry-juggled studio in a house in Atlanta.

Robinson says, "We look back now and go, 'Goddamn, man, we were locked in that house for four months with all the fuckin' drugs anyone could want, just getting weird and isolated in the dead of winter in Atlanta.'" This record is springtime in New York City. We worked from 1 in the afternoon till 8 at night every day, Monday through Friday, took our weekends off. It was like, 'Wow, we're adults!'"

The return to the Crowes' original hard rock sound was not only a natural move, but a timely one as well, according to Robinson.

"We looked around at what's hap-

pening," he says. "Besides the fact that there's no sincere music, there's just no funk, there's no soul, there's no vibe, there's no swagger. It's that's what we're [about]."

"It's so funny, talking about [going] full circle," he adds. "When [the Crowes' 1990 debut] 'Shake Your Money Maker' came out, it was almost the same sort of place where we are now. There was really no rock 'n' roll. There was a lot of hair and pop music. Now there's less hair but just as much pop. I honestly think that people want music that deals on more levels than just that."

Promotion of "By Your Side" began in earnest this past spring. "Columbia, in conjunction with [manager] Pete Angelus and the band, has been working on this plan pretty much since May of this year," Diener says.

The group's Sho' Nuff tour of

small venues started the campaign. "They literally went up and down the country, beginning in May, extending through August in the States," Diener says. "At the same time, we rereleased the four catalog albums, which we acquired via our relationship with American Recordings, completely remastered with some bonus tracks and multimedia content."

Then, in August, we put out the "Sho' Nuff" boxed set. That was for the fans. It was a deluxe catalog package, the Crowes to date, plus it contained a bonus live EP that was recorded at gigs at the Beacon Theatre in New York a couple of years ago. The release of the product was a signal to consumers and also to retailers and also to the press."

Following the completion of the U.S. dates, the Crowes took their show to Europe for promo dates in September and October.

Diener says, "As we were doing this whole awareness campaign in the States, we had to do it overseas, because the band of course has had a very strong career overseas. So we're the same thing abroad. The band went over and did promotion and then did a series of club shows—again, thousand-seaters, really hot, sweaty clubs."

The push at radio started in early November, when "Kickin' My Heart Around" (written by Chris and Rich Robinson and published by Warner/Chappell) was serviced to album rock stations. The song was part of a promo CD that included six popular Crowes tracks from earlier albums.

The new song quickly entered heavy rotation at such mainstream rock stations as WMMR Philadelphia, WZTA Miami, and KSHE St. Louis.

WMMR music director Ken Zipeto says, "They finally went back to where they started, the Stones' rock'n'roll sound, and I think that's what the fans wanted... They've got their groove back. If they keep in the same vein as 'Kickin' My Heart Around,' I think [the album will] do really well."

The album's title cut will be serviced to multiple formats in January and will be accompanied by a video.

Forthcoming TV appearances will include an episode of VH1's "Hard Rock Live" airing in December and January and a "Late Show With David Letterman" spot in January.

Sho' Nuff tour dates continue through mid-December, climaxing with two nights at the Flory Theatre in L.A. Then, in February, the group, which is booked by Troy Blakely at the Agency for the Performing Arts, will begin its proper world tour.

Robinson says, "Hopefully we'll go back and forth to Europe, hit Japan, Australia, New Zealand, South America, get Europe in a few times. Do the States, hopefully... I don't really see taking a long time until next Christmas. I really want to get out and work."



EDITED BY CATHERINE APPLEFELD OLSON

**SEEN AND HEARD** at the Divx Soundtracks Festival: The industry panels portion of the recent inaugural Sound of Film festival at the Knitting Factory in New York brought to the fore a variety of trends and issues in the composer and music supervisor communities. Composer Michael Kamen, drawing his war chest of anecdotes, and studio and label executives discussed the latest trends in soundtrack development and marketing.

Composers **Carter Burwell**, **John Ottman**, and **Stephen Endelman** bemoaned the current state of film music, giving the rampant use of temp scores, unrealistic deadlines, and unknowledgeable editors. Temp scores—which film companies either piece together from existing scores or commission outright and test with audiences before they discuss the real thing with a composer—are gaining in popularity.

"A composer never has a chance to do what we can really do on our own, because we have to rip off the temp score if it tested well," said Ottman, who scored "The Usual Suspects," among others. His answer? "Write the temp score yourself, and then at least you're ripping off yourself."

Endelman, whose credits include "Flirting With Disaster," offered another way around getting bogged down in a temp score.

"The film company can send me a temp score if they choose, but I just try not to listen to them," he said.

With so many cooks—music supervisor, director, producer, and studio executives, to name a few—in the kitchen, all panelists agreed that the politics of collaboration can get muddled. Major studios have been known to have five executives at the soundtrack screening, smaller independent films tend to rely more heavily on the director's vision.

"It is a big-budget picture, I have an obligation to listen to what the producer and studio have to say," said Burwell, who has scored most of Joe and Ethan Coen's films. "But I generally want to deal with one person."

Members of the music-supervisor panel spent a lot of time debating the merits of "most favored nation" status, which effectively caps the fee paid to any party for rights to a song in a given film. **Costi Mundi** and **Susan Jacobs** said the policy was a tremendous help for '54," which relied heavily on period music from the '70s.

However, **Tracy McKnight**, who primarily is a music supervisor for small indie films like "High Art" and "Desert Blue," said the policy can sometimes backfire when the budget really is a shoestring. She said she has been able to convince artists and labels to donate songs or give them for a nominal fee where she might otherwise have had to pay more.

Alex Steyermark, who has music-supervised most of Spike Lee's films, noted the importance of working with directors who have at least a cursory knowledge of music and are involved in its selection.

"If I don't get to talk to the director by at least the second meeting, then there's something wrong there," he said.

**Barry Cooke**, president of the Shooting Gallery, voiced what he sees as a disturbing trend of label marketing departments conspiring against the release of film score albums because they can confuse consumers and cannibalize sales of compilation albums. **Mark Kaufman**, VP of music/business affairs at New Line Cinema, suggested that using different artwork and educating retailers about the existence of two albums can help avoid confusion.

The trend toward 50/50 partnerships between studios and record labels on soundtracks is continuing to gain momentum. Miramax is working on two soundtracks for which it has invested more than \$2 million, according to **Randy Spendlove**, president of music at the studio. Spendlove also offered this advice to novice composers trying to break into the film industry: "Get an agent, and put your work on CD."

**PRODUCTION NOTES:** They might already be gone by the time you read this, but as of Nov. 10 music supervisor **Bonnie Greenberg** was still looking to fill six key music cues in **Ron Howard's** upcoming live-improvisation-TV impersonating-lives feature, "Ed TV." Capital Records' soundtrack to the Miramax musical comedy "Little Voice" is a chorus of voices from the past. The film, an adaptation of a U.K. stage production, features toe-tapping little numbers from the likes of **Joy Garland**, **Billie Holiday**, **Eddie Merman**, and **Shirley Bassey**. Film star **Jane Horrocks** contributes two covers—"I Wanna Be Loved By You" and "Get Happy"—both of which succeed in taking listeners back to a time gone by. The album is in stores Tuesday (1).

TVT Records' **Tee Vee Troos** is back in the science-fiction groove with four new albums under its deal with the Sci-Fi Channel. The albums—"Justice Frontiers," "The Dark Side," "The Uninvited," and "Defenders of Final Frontier"—are being released separately on Tuesday (1) and contain more than 200 classic and current sci-fi film and TV themes.

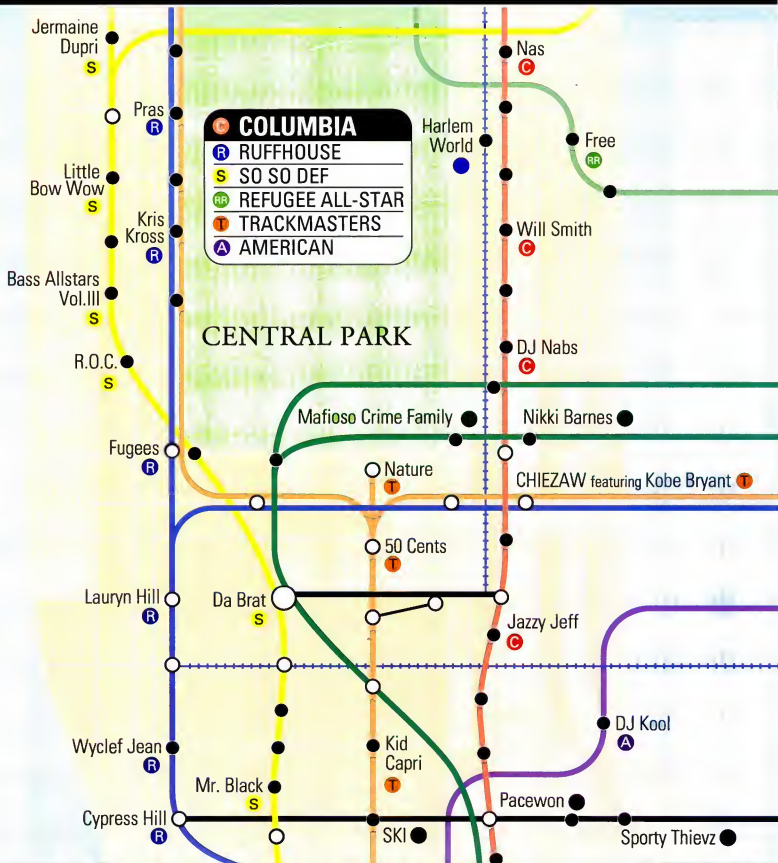
amusement		business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	venue	date(s)	gross (gross profit)	capacity	grossing	promoter	
JAMIE JOHNSON MICHAEL PATTON BROOKLYN, Tenn.	Carlin's Michael Patton Brooklyn, Tenn.	Oct. 31-31	\$171,464 \$100,252/51.5	25,339 25,881	95.8%	FACE Entertainment Miramax Video New Line	
SHAWN TOWN Emorygarden Jefferson Concert Complex Emorygarden, Ala.	Emorygarden Jefferson Concert Complex Emorygarden, Ala.	Nov. 18	\$411,771 \$155,576/38.0	13,590 18,300	93.9%	New Line Promotions	
DAVE MATTHEWS BAND ROSELAND, Ky.	Rock Hall Roseland, Ky.	Nov. 20	\$418,800 \$273.7	15,045 16,000	95.0%	Somerset Productions	
BIGBORN POPP ORCHESTRA THEATRE THEATRE THEATRE	Paul F. Thompson University of Mass. Amherst, Mass.	Nov. 14	\$121,346 \$120,365	2,389 2,389	100%	Lafayette Field Lafayette	
DOUGLAS WOOD STARRING WESTBROOK THEATRE THEATRE THEATRE	Palace of Auburn Hills, Mich.	Nov. 9	\$190,719 \$45,527.50	10,346 14,600	92.4%	Critter Jax Berklin Prods.	
JAMIE JOHNSON "NINE"	Pyramid Memphis	Oct. 27	\$190,180 \$65,425	8,707 9,719	97.7%	FACE Entertainment	
PINK McNichols Sports Arena Arena	McNichols Sports Arena Arena	Nov. 4	\$207,318 \$123.50	13,625 14,000	95.0%	Bill Graham Presenters Chuck Blume Presenters	
AUTUMN SEVEN MILE THREE THEATRE THEATRE THEATRE	Robert Stadium Crownsville, Md.	Nov. 21	\$223,738 \$125,425	12,440 14,000	95.0%	Somerset Productions	
WIDEORANGE PINK THEATRE THEATRE THEATRE	Kodak 100 Lakeland Arena Arena	Oct. 31-31	\$261,355 \$143,913	18,110 18,200	93.9%	Critter Jax Berklin Prods.	
DOUGLAS WOOD STARRING WESTBROOK THEATRE THEATRE THEATRE	Palace of Auburn Hills, Mich.	Oct. 29	\$261,200 \$143,913	10,346 14,600	92.4%	Critter Jax Berklin Prods.	

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# RAP & HIP-HOP

THE BILLBOARD  
SPOTLIGHT



THINKING AND ACTING POSITIVE  
THE TRIALS OF TOURING • RAP IN THE HOME VIDEO  
THE U.K. SCENE • HIP-HOP AROUND THE WORLD  
ARTISTS' LABELS • WHAT'S COMING UP?

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## 1998



# WHAT!

## 1999

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The Reunion



**LORD FINESSE**

Executive Produced by Fat Joe

**HALF-A-MILL**

featured on The Firm Album and The Belly Soundtrack



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**THUGGED OUT ENTERTAINMENT**

The Jump Off



# WHAT! YA HEARD!!!



# Rap & Hip-Hop

**T**he biggest stride for hip-hop this year has to be the genre's increasing and steady presence on The Billboard 200 chart.

Despite the doubts of many in the industry—behind closed doors, various critics have tried to make it as insignificant and fly-by-night as they could—hip-hop has become one of the most popular genres of the day. And its consistently high positions on a chart that is normally dominated by the likes of Celine

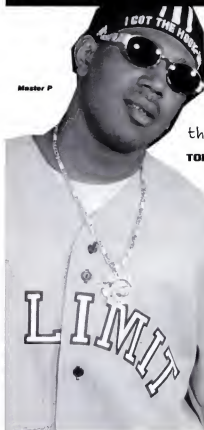


Lauren Hill

## rap rips up the charts

The Billboard 200 Is Home To Top Hip-Hop Acts, As Rappers Dive Into Mainstream Pop Culture

by shownee smith



Master P

Dion, Garth Brooks, Madonna and Shania Twain is forcing the world to not only take notice, but to finally accept the changing of the times and the changing of the musical guard, as well.

### TOLD YOU SO

Within the confines of the hip-hop community, though, it's been most gratifying to see that the artists with the highest debuts are the ones we play on our CD players at homes, on our boom boxes, in our cars and in our clubs.

"I was glad to see the pendulum swinging away from the happy-dappy hip-hop to a more severe hip-hop that's closer to the original mandate of Def Jam," says Lyor Cohen, CEO of Def Jam, about this year's successful hip-hop projects. A label known for its street-credible artists, Def Jam scored the biggest chart upset when the debut album from its new-comer artist, DMX, knocked Garth Brooks off the top of the Billboard 200 the week of June 6, its first week of release. Phones rang off the hook that week, as reporters from across the

country were frantic to know "Who is DMX?"

Def Jam continues to be on the upswing, as its co-venture label, Roc-A-Fella Records, held the No. 1 position on The Billboard 200 for a rap-record-breaking five weeks with the September 29 release of Jay-Z's "Vol. II... Hard Knock Life." And sharing in the light of Def Jam's glory that first week were LaFace and Jive Records, whose albums from OutKast ("Aquemini") and A Tribe Called Quest ("The Love Movement") respectively checked in at the No. 2 and 3 positions.

Before 1998, the hip-hop industry was just glad the genre was getting mainstream recognition through the likes of Sean "Puff Daddy" Combs' ingenious infusion of hip-hop with old R&B hits like Diana Ross' "I'm Coming Out." But industry execs, artists and fans continued to grumble about when the day of reckoning for "real hip-hop"—which more closely mimicked the sometimes hardened feelings in their hearts and minds—would come.

### MAN OF THE YEAR

That's when Master P stepped to the plate. He has successfully replaced Puffy, who reigned supreme in 1997 in terms of publicity and mainstream exposure, as the hip-hop man of the year in 1998. His No Limit franchise, which includes No Limit Records and No Limit Films, has been so lucrative that Master P made *Forbes* magazine's top-10 list of entertainers. He ranked No. 10 among the likes of such household names as Jerry Seinfeld, Oprah Winfrey, James Cameron and Tim Allen.

Six of his artists, including C-Murder, Young Blood, Silk The Shocker and Fiend, secured spots on The Billboard 200 this year with titles like "All I Have In This World Are My Balls And My Word."

Continued on page 28

# R&B CHARTS

## RAP RIPS UP THE CHARTS

Continued from page 27

And while Master P hasn't graced as many magazine covers as Puffy, the No Limit brand name is enough to propel an album to the top of the charts. In one issue of *Vibe* magazine, for instance, the editors quipped whether fans actually liked the release from No Limit artists Kane and Abel, or if they only bought it because Master P sold so.

But the No Limit pull seems to be the gift of simplicity. Where East Coast artists pride themselves on their ability to effectively use metaphors, the New Orleans-bred Master P and his crew just state the obvious with a Southern drawl. No Limit is also respected because it doesn't go for the glitz, not until more recently, anyway. The artists just expect us to accept them as they are, no matter how ghetto, country or vulgar they may be.

While Master P put it down for the South and Midwest, Big Pun represented Latino hip-hop well with 11 million unit sales of his debut album, *Capital Punishment*. The sales were triggered by the first single, "I'm Not A Player," a song discussing matters of an explicitly sexual nature, and its remix, "Still Not A Player."

Pun uses the lyrics to the original track were "a little ruder and more X-rated," but the remix got "better [exposure], because it had [R&B singer] Joe in there and the beat was hotter." The remix featured the music and chorus from Joe's 1997 hit "Don't Wanna Be A Player."

Regardless of what factors figured into the album's high sales, *Capital Punishment* still marked the first time a Latino rapper went platinum, and it opened the pathways for Fat Joe. Pun's hip-hop progenitor and close friend, to enter the *Billboard* 200 at No. 7 the week of Sept. 19 and sell 300,000 units. Fat Joe's previous two albums, 1995's *Jealous One's Envy* and 1997's *Represent*, sold only 160,000 and 81,000, respectively, according to SoundScan.

## MENTAL WARFARE

At the same time hardcore hip-hop gained a foothold in the mainstream, we saw the return of what can be deemed "consciousness music" in hip-hop.

A solo album from Fugee member Lauryn Hill had been at the top of hip-hop's wish

list since the group first debuted in 1993. And while folks expected the album to be dope lyrically, not many could have predicted the extent to which she would explore the complexities of male/female relationships on "The Mis-education Of Lauryn Hill."

The album debuted on the *Billboard* 200 and Top R&B Albums charts Sept. 12 and still remains on both charts. The album is unlike a lot of the hip-hop music we've been accustomed to nodding our heads to, and Hill hit a morality peak with tracks like "Doo Wop (That Thing)," which helped educate that lost generation of young girls and boys whose only model of life, morality and self-respect is what they can surmise from videos, Ricki Lake and Jerry Springer.



Jay-Z

It's an album of life education for those who choose to listen and musical adventure for those who choose to dance to it.

Nipping Hill's heels would have to be the bold projects of A Tribe Called Quest, Goodie M.O.B., OutKast and Canibus.

We've always expected life lessons from the three groups, but Canibus' fame came from his ability to lyrically rip his opponents to shreds on mix tapes, in battles and when contributing a verse to various tracks.

His debut, *Can-I-Bus*, however, was something no one expected, and it



Canibus

Before 1998, the hip-hop industry was just glad the genre was grabbing mainstream recognition through the likes of Sade "Puff Daddy" Bomba's ingenious infusion of hip-hop with old R&B hits like Sade's "By Your Side." But industry execs, artists and fans continued to gamble about when the day of rereading for "real hip-hop"—which more closely mimicked the sometimes hardened feelings in their hearts and minds—would come.



Gang Starr

may take a few years for people to understand. Instead of just getting at folks with his verbal banter, he chose to concoct a few messages in his lyrics on tracks like "Nigganometry" and "What's Going On." Because of the unexpected switch, the album hasn't lived up to its hype, but he gets an honorable mention for making music according to his own standards.

The last milestones of the year would have to be Jermaine Dupri finally hitting the mic full-time on "Life In 472," Pras completing the trilogy of Fugee solo projects with the release of *Ghetto Supastar*, and Noo Trybe/Virgin Records making good on its promise to take the highly respected underground act Gang Starr to gold certification with its fifth album, *Moment Of Truth*. ■





# 'THE BIG DOGS OF THE UNDERGROUND'

CURIOSLY STRONG MUSIC

DEFARI, NATURAL ELEMENTS, JIGMASTAS,  
DV ALIAS KRIST, COVER, BIGFOOT, APHILLYATION,  
DA MATRIX, STRICK & DEADLY SNAKES



Red Hot & Rhapsody

# It's Hip-Hop

Rising Above A Bad Rap, The Hip-Hop Community Fights For Community Causes

## To Give

Spearhead's Michael Franti

BY ELENA DUMANO



A lot of people don't want to know that there's a lot of love in hip-hop. The media spotlights sensational beefs and deaths, but the facts suggest hip-hop's fighting spirit. It is often channeled into aggressive community work. No other genre of music gives as much back. "Hip-hop is always being criticized for being sexist, homophobic and violent—which it can be," says Spearhead's Michael Franti. "But, within hip-hop, there's so much activism, from the Stop The Violence movement to songs becoming themes for people who go out into the streets and do something."

Franti performed at this year's "Red Hot & Rhapsody" AIDS benefit concert in NYC, representing hip-hop along with Maroon 5 and the Roots, who've participated in the Red Hot AIDS benefits since 1994. Franti also works for AIDS awareness in the venerable hip-hop tradition of donating his talent to fund-raiser discs; he recorded a single for the Levi's AIDS charity. He's also setting up a foundation for computer literacy, "donating software and hardware to schools, especially to third-world countries," he says, "especially Jamaica, where I'm from."

### LOCK UP

Franti also participated at a September concert/conference organized in Berkeley, Calif., by author/activist Angela Davis and focusing awareness on America's prisons. "In the past eight years in California, 15 prisons were built and only five high schools were built," says Franti. "We raised money for three prison-activist groups." A host of MCs, producers and spoken-word poets are featured on the Enhanced CD "Unbound," also aimed at exposing inequities in America's criminal-justice system and raising funds for the legal defense of political activist/author/death row inmate Mumia Abu-Jamal and various human-rights organizations. The set, to be released in March '99 through distributors Nu Grov Alliance, includes Organized Konfusion's Pharaoh Monch, "Slam" star/spoken-word artist Saul Williams, Aceyalone and others. Working Class Productions, the set's label, is also sponsoring a

nationwide amateur art contest for the album cover.

The October 22 Coalition called for all American citizens to wear black on Oct. 22 and attend demonstrations in more than 50 U.S. cities in memory of victims of police brutality. (Only NYC refused them a permit to march.) "Stolen Lives" public-service announcements ran on BET, MTV and VH1, featuring Wyclef Jean, the Goodie M.O.B. and Reg. E. Gaines.

In September, Arcos Communications launched "CONCEPT: An Urban Experience," a series of NYC dance/hip-hop events. A percentage of profits go to its Creative Ammo Fund, an anti-violence youth initiative that supports youth in advertising and fashion-industry careers, and provides grants for community arts programs.

Channel Live, an unsigned hip-hop group who was down with BOP Boogie Down Productions, hosts a show called Illegal Broadcaster, which provides a platform for issues pertaining to the urban community via its monthly cybercast program on 88hiphop.com. It's produced by Cynical & Almitra. IBC is also affiliated with PAX, an anti-gun-violence organization that launched Feb. 28 via a gala at NYC's Puck Building that was attended by more than 3,000 people.

### BIG-NAME BENEFACTORS

MC/actor/record exec Heavy D has done everything from assisting organizations designed to foster better relations between African-Americans and American Jews to hosting a cocktail party at his L.A. home, during which MC-created cheques were auctioned to raise funds for the Children's Defense Fund on the occasion of its 25th anniversary.

Beastie Boy Adam Yauch seeks to infuse the Tibetan nonviolent philosophy into American consciousness through massive annual Tibetan Freedom concerts (the third was held June 13-14, at RFK Stadium, in Washington, D.C.). The music feasts attract top artists from various genres, massive audiences and much media attention.

Also working on behalf of the international community, Fab

Continued on page 32



# 'COMING OUT SWINGING IN 1999'

CURIOSLY STRONG MUSIC

DEFARI, PRINCE PAUL, EVERLAST, DE LA SOUL, D.I.T.C., COOLIO,  
SECTION 8 MOB, BROTHA LYNCH HUNG, DIAMONDZ IN DA ROUGH,  
NATURAL ELEMENTS, DAYTON FAMILY, DJ JUBILEE,  
FABIDDEN & SCREWBALL



# Rap & Hip-Hop



From top: Queen Latifah, Goodie M.O.B., Reg. E. Gaines

## IT'S BETTER TO LIVE Continued from page 30

Five Freddie co-produced a benefit show at NYC's Tramps this summer to raise money and equipment for a hip-hop library-studio in Havana, Cuba. "They have all the energy, passion and reasons for expressing themselves through this medium, but none of the means to do it," he says.

"Cubans created an influential music and culture in the past, but, because of economics, they haven't been able to in recent years." Mos Def and Talib Kweli of Blackstar broke the U.S. economic blockade to perform before 7,500-plus Cuban youths at the Fourth Annual Cuban Rap Festival (Aug. 20-23, in Havana), aimed at stepping up cultural exchange between the American and Cuban hip-hop communities. Bronx's Fat Joe rallied to aid Caribbean hurricane victims by performing and producing an Oct. 6 benefit concert with the Hip-Hop Has Heart Foundation (HHHF), at the legendary Jimmy's Cafe in the Bronx, featuring salsa stars and rap luminaries Big Pun, Noriega, Cameron and Peter Gunz & Lord Tariq. Donated funds went toward securing food, drinking water and clothing for the victims of Georges.

Def and Kweli are partners in the newly acquired Nikru Books, a 22-year-old Brooklyn cultural landmark (at St. Marks and 6th Ave.). "We've been fortunate to inherit this rich tradition of black literature," says Mos Def. "Almost every black author and spoken-word artist has read here." Def also conducted his "award-winning pasta" dish for the "Gourmet Gents" celeb cook-off a few years ago, organized by Gordon Parks to benefit the Children's Collective. Def plans to reprise that event. "I'd like to start a children's-rights defense organization," says Def. "It's a universal cause that crosses so many political, social and religious lines. Children all over the world need protection."



## FOR THE KIDS

That cause already attracts the lion's share of hip-hop attention. Rap: A co-hosted a 15-minute "First Impressions" video to coach youth on creating a positive personal appearance that enhances confidence, self-respect and career opportunities. Produced by New York Do Something, it will air on MTV's "In The Mix" program and will be distributed to 900 youth groups in NYC, L.A., O.C. and Chicago.

Sometimes it seems that, no sooner does an artist get that first check from the record label, then he or she is founding some form of charitable, youth-oriented endeavor, often in his or her own immediate community. Before its second—and reunion—album was out, Brand Nubian was already setting up a non-profit organization to fund day camps, computer-literacy programs and Big Brothers and Sisters groups in the members' New Rochelle, N.Y., hometown. Artist E-40 inaugurated his 40 Sun'n Children's Foundation—providing educational scholarships and enhanced learning and life-experience opportunities through summer camps and travel—on Oct. 10, in his hometown of Vallejo, Calif. Another Cali-based rapper, E-A-S-K-I, mentors students and donates money and gifts to his alma mater, the College of Alameda, as well as to Oakland-based Black Women Organized For Political Action. Bone Thugs-N-Harmony hosts their second annual Santa Bone Christmas event Dec. 22 in Cleveland, preceded by door-to-door home visits to present gifts. The group recently gave out more than 300 dinner baskets at its first annual Thanksgiving event.

## ONGOING STORIES

Other artists establish comprehensive, year-round organizations, run by full-time staff. Rap: L.L. Cool J's Camp Cool J Foundation has been offering year-round upstate N.Y. camping experiences since 1992. Naughty By Nature MC Vinnie heads the group's comprehensive cluster of youth programs.

Continued on page 54



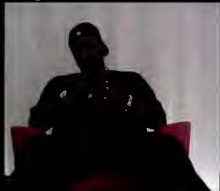


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CURIOSLY STRONG MUSIC



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**CAN'T STAY AWAY**

FEBRUARY 23rd, 1999



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**DIRTY MONEY**

APRIL 13th, 1999



**KRS-ONE**  
**MAXIMUM STRENGTH**

APRIL 27th, 1999

# Still Doin' It In '99



# R&B

# Hip-Hop

# artists take control with own labels

## Doing It Their Way, Rapper/Owners Promote Themselves And Explore New Talent

by shownee smith



Lil' Kim



Missy Elliott

**T**he worst thing to do is to put out work that you've been working on for months and years, put it in someone else's hands and see them drop the ball," says Jay-Z, co-owner of Roc-A-Fella Records, about why he started his own label. That's why artists always have different ideas about what's supposed to happen with their music. I feel more assured with my music in my own hands. At least I know that if it turns out right, it's on me, and if it doesn't turn out right, it's on me.

Jay-Z's philosophy is a premise that is being practiced more often among artists, and the number of artist-owned labels is steadily increasing.

We've witnessed Easy E's Ruthless Records, Dr. Dre and Suge Knight's Death Row Records, Master P's No Limit Records and the fledgling attempt of Dre's Aftermath, but now there's a new breed of labels to watch.

Upstarts like Lil' Kim's Queen Bee Records, Marlee's All Out Records and Missy Elliott's Sold My Mind are at the forefront this year, while major labels like Universal are signing distribution deals with regionally successful independent labels like Cash Money Records in hopes of increasing their national success.

### NOT SO LIL'

Lil' Kim's label, Queen Bee Records, is owned solely by Lil' Kim, and was part of her renegotiation with her parent label, Underoos.

Her first album, "Hard Core," which was released in 1996, sold 11 million units for Underoos, according to SoundScan. Two years later, her Web site, [www.lilkim.com](http://www.lilkim.com), is still Atlantic Records' (who distributes Underoos) most-visited artist page, according to Karen Coleman, senior VP of new media at Atlantic.

"Kim has always had it in her to be an entrepreneur, and she's



Marlee

always been the type of person who loves challenges," says Hilary Weston, general manager of the Manhattan-based Queen Bee. "She saw this as a challenge and an opportunity as a female—to take the knowledge that she learned as an artist and do the things she always wanted to do."

Lil' Kim, who is also Queen Bee's CEO/president, says she chose the name because it was the name the late Notorious B.I.G. gave her. "He always told me I'd be really rich and have my own label," she says. All of Lil' Kim's forthcoming projects, including her yet-to-be-titled sophomore album, which is due in 1999, will be released on Queen Bee. She also has signed fellow Junior M.A.F.I.A. mate, Lil' Cease, whose album is expected to be released in 1999, as well.

But while Lil' Kim's roots are in hip-hop, Weston says that Queen Bee will "be a little different, a very versatile" label in terms of the musical acts it will sign. "We're gonna touch on all areas of music: rap, R&B and maybe get into rock, classical or crossover. She's definitely looking to keep all the doors open."

Queen Bee is slated to be distributed through Underoos and Atlantic.

### GOING ALL OUT

Marlee also hit the executive track this year with the inception of his All Out Records, which is a subsidiary of Jermaine Dupri's So So Def label.

Continued on page 40





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# R&B

## ARTISTS' OWN LABELS

"When Mefie was an [unsigned] artist, he went down to Atlanta to look for 'Jermaine Dupri to get a deal, but ran into Puff! instead," says Robert Carter, general manager of All Out, about Mefie's ties to Dupri. "As time went on, Mefie wanted to get his own thing established, [Dupri] just put the best deal on the table for him."

The deal was completed early this year. The label's first project, "The Harlem World Movement," by rap group Harlem World, is expected in January 1999. The group includes Mefie, his twin sister, Skafie, his younger brother, Binky Blunk, Memo Maddy Combs, Pierre Cardin, Leon and J-Shug. Mefie produced a few tracks on the project and is featured on four songs.

A second act, Ohio-native R&B soloist Rashied, is expected to debut in the second or third quarter of 1999.

For now, all the promotion and marketing responsibilities for All Out's signed acts are shared by Carter. Mefie, who is the company's CEO, Raini

Hancock, VP of operations/promotion, and Mario Pizzini, VP of A&R and promotion. But Carter says they are being backed up by DeVondre Mullen at So So Def and Columbia Records' promotion and marketing staffs, which will distribute All Out product. The label is concentrating on getting the first album out right now, but Carter says that All Out will eventually be "looking to venture out" and sign reggae, Latin and rock artists.

"Basically, Mefie wants to look for the most talented people in whatever [genre] he's just looking for talent. It doesn't matter what it is, it's his songwriters or producers."

Mefie's solo projects will continue to be released through Bad Boy Entertainment.

### MORE THAN THEY BARGAINED FOR

Whereas Mefie shipped his musical wares with some of the bigger players in the rap game, underground artist Mos Def and partner Dean "Shoke" Jones shunned this recording establishment altogether.

"Initially, we didn't have any interest in doing anything with

a major," says Jones, regarding the inception of the MCA-distributed Good Tree Records. "We were interested in building a catalog to see what type of response we would get [to our music]."

Jones, Mos Def and another artist, Yell Kweil, first signed a non-exclusive deal with independent rap label Rawkus Records and put out a few singles, "Universal Magnet," "Reflection Eternal" and "Body Rock" by Mos Def, "Equality" by Kweil and an LP, "Mos Def And Yell Kweil Are Blackstar," to determine audience buzz.

But the immediate national interest from buyers and hip-hop media (Black Star and other Rawkus artists were featured on the cover of *Spin* magazine) was more than they expected. And Mos Def and Jones started being bombarded with bids from the majors for a record deal. "We believed that we should have some sort of situation where we would be able to bring other people into the fold," says Jones. "We would wait until the land was fertile, and until then, we'd just keep putting out singles through Rawkus."

"The label will touch on all areas of music, rap, R&B and maybe get into rock, classical or crossover. We're definitely looking to keep all the doors open."

—Hillary Wabson, general manager of LP' Kim's Dunes Bay label

MCA enlarged the duo with the fertile acreage they requested this summer, and Good Tree Records was formed.

Artists signed to the label include Mos Def, Kweil, BlackStar and a special project, titled "The Biggie Project," which will be an infusion of jazz and hip-hop depicting the influences both genres have had upon one another.

Since Mos Def, Kweil and BlackStar already have product out in the market, through Rawkus, "The Biggie Project" will be the first Good Tree release. Jones says they hope to include artists like Ray Hervey, D'Angelo, Lauryn Hill, Ali Sheheed Muhammad (formerly of A Tribe Called Quest), Ron Carter and Q-Tip.

"The Biggie Project is going to be similar to what Guru did [with "Jazzmatazz"], but we're going to take it to another level," says Jones. "We're all jazz lovers, and we want to take this opportunity to educate a lot of people who don't understand the influence between the two. We believe it's something special. We're also looking to do a touring situation and some performance pieces at different places." Since the record deal is so new, no release date has been set for the project, and no overall label timetable has been put into effect yet. The label will be looking to put "quality music, whether it be rock or hip-hop," says Jones. "Our interest will be to put out good-quality music that will be part of history."

Offices for the label will be set up in New York and Los Angeles, and Jones says MCA will play the role of "a parent company." Jones says he and Mos Def, who is also a trained actor, are hoping that Good Tree will open them up to more projects within the Universal/MCA family, especially in terms of film development.

Elektra-signed artists Busta Rhymes and Missy Elliott also flexed their creative muscles with individual record deals. Elliott's label, The Gold Mine Inc., is distributed through Elektra and has released its first artist, Virginia-native R&B singer Nicole, whose "Make It Hot" has

Continued on page 46



Talking Head Shit-Heated Supreme • Paul (The Apostle)-Free  
Ill Hustler-Adequate • Still Nitti's-Comers Fi  
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Tired Of Lovin'-Peeps Game • Lucky Charms and Rainbows-Warzone  
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Thug Love-Scrappo "The Rappa" (featuring "Keez Calm")  
Verbal Assassins-Colored Section (featuring Ozanulmo)

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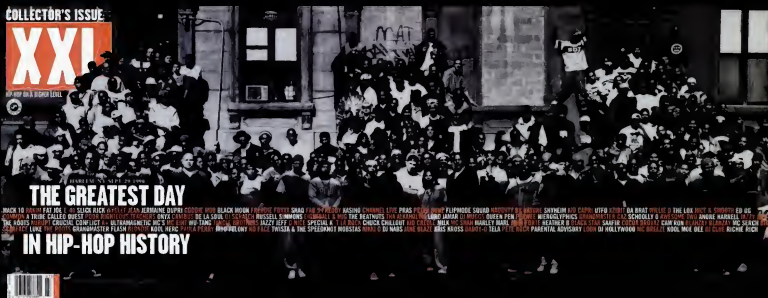
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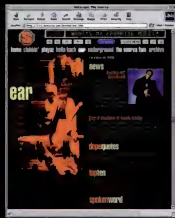
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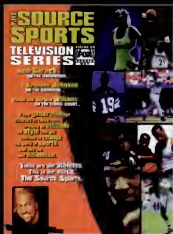
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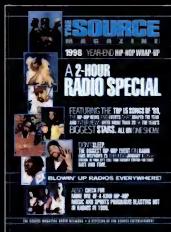
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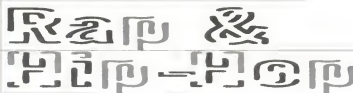
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**S**traight rap tours continue to see a very noticeable decline. Blame high insurance rates at venues, low ticket sales and an overall fear of the random violence attributed to the genre. As a result, many booking agencies, such as The William Morris Agency, International Creative Management and Famous Artists Agency, are combining R&B with rap tours to make them more appealing to both consumers and venues alike.

**RADIO WAVES**

These days, radio stations are helping out a great deal by taking on the additional role of artist promoter—booking radio-sponsored rap tours as a major effort to keep acts on the road. Brad Patrick of Radio Events Group in Phoenix, Ariz., says he and Steve Smith, who started the New York-based radio station Hot 97, began doing radio tours several years ago. "We are one of the only promoters in the country that have a rap inclusive insurance policy. That isn't easy to get, but we have been very successful," says Patrick, who adds that the company groups 10 rap acts together in arenas that some rappers wouldn't ordinarily get the opportunity to play in. Their most recent tour was the "Back To School Jam" in Washington, D.C., featuring Jay-Z, Monica, Outkast, Bizzy Bone, Noriega, Sporty Thieves, Drupe, DMX and Cam'ron.

radio tours is that they're considered "soft" because the stations are promoting them. "You know production is going to [go smoothly]," he adds.

**SURVIVAL OF THE SMOKIN'**

While those radio tours help tremendously, it doesn't hide the fact that there were only two straight rap tours this year: "Survival Of The Fittest" included among others, DMX, Drupe and the Def Squad and the nearly annual "Smokin' Grooves" tour, sponsored by the House Of Blues, consisted of Public Enemy, Gang Starr, Wyckd Jean and the Refugee Camp All-Stars, Conibus and John Forté. Busta Rhymes, Cypress Hill and BlackEyePillars. But the most successful tour to date has been the "Puff Daddy And The Family" world tour that interspersed Mobb, Lil Kim, the Lox, Busta Rhymes, Jay-Z and Foxy Brown with Dru Hill, M2 and Usher. "Puff Daddy had the most successful arena-level tour," says Cheatham.

Another good idea for rap tours, according to Cheatham, is to book an act in a large venue as well as booking it into smaller clubs. "The problem with trying to sell DMX is that a lot of the-



The "Back To School Jam" in Washington, D.C., featured (from left) Monica, Outkast, Bizzy Bone and Drupe.

# The Trials Of The Touring



Among the artists appearing on the "BooBomB" tour are (clockwise from top left) TQ, Mo Thugs, Monifah, Ginuwine, Timbaland & Magoo.

BY ANITA M. SAMUELS

*Radio Promotions  
And Group Shows  
Ensure Safety And  
Numbers*

aters won't let you in the buildings, and insurance is an issue," he says. "With Cam'ron, we sent him out to do club shows."

While he and other agents are actively trying to rejuvenate the tour market for rappers, Cheatham says he finds that there are people who aren't actually agents attempting to book acts without any experience. "Everyone thinks they're an agent. They work out of their house and have deposits sent to their personal bank account," he states. "Some don't even know accounting. Many are popping up because real agents have these young kids bidding high prices that are not beneficial to an artist's long-term career." Also, more management companies are trying to book the acts themselves, according to Cheatham, who adds that a lot of them are "terrible" and don't even know the industry. "It hurts both the artist and the business."

Carl Freed of the Metropolitan Entertainment Group says, in the long run, he hopes to see more straight rap tours. The company produces "Summer Jam," which is the largest hip-hop show in the U.S. He cites the genre as being difficult to build as a career overall. "There's not much longevity in the field. From the record-label standpoint, they're not into lengthy careers. They put it out there to sell as many records as they can and move on from there," says Freed, who adds that the insurance issues probably aren't going to change unless the rap community gains better control over their craft. "The artists need to learn how shows should work, requests for backstage passes are out of control, time factors are ignored. The mousetrap's already been created," he says. Although Freed admits that he may sound a bit pessimistic, he adds that he's mostly being realistic in the sense that he would like to see the atmosphere of rap tours change and have more success in the future. "I think there is an audience out there for straight rap tours, but it's a matter of controlling the artists." ■

Patrick says one thing that helps make radio shows successful is presenting the concerts on the weekend, when kids are more likely to come. "We also keep the ticket prices reasonable—under \$20—so kids can go and still afford to buy [an act's] CD, which is the purpose of these artists being out there," he notes. "We provide that forum for them; it's hard for some of them to get out on the other [big] tours."

More importantly, the promoter says that these shows often go on safely. "We have never had any major incidents at these shows," says Patrick. "There is mutual respect between us and them. A lot of the problems are caused from the outside—people get a little nervous and excited."

The company's next tour, the "BooBomB," will include Terae, Tanya Al. TD, Bizzy Bone, Mo Thugs, M2, De Brat, Monifah, Jermaine Dupri, Pras, Timbaland & Magoo, Ginuwine and E-40. ICM booking agent Mark Cheatham says the best part about



A dramatic, high-contrast photograph of Ice Cube. He is wearing a dark top hat and sunglasses, looking intensely at the camera. He holds a long, dark staff or cane in his right hand. The background is a fiery, orange-yellow landscape, possibly a battlefield at sunset or sunrise, with smoke and debris. To the left, there is a dark, ornate metal structure, possibly a gate or part of a building.

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**PRIORITY**  
RECORDS

# R&B

## ARTISTS' OWN LABELS

Continued from page 40

already sold 130,000 units, according to SoundScan. According to Elektra, all of The Gold Mine's daily functions are handled through Elektra employees in New York.

## INDIE LABEL, MAJOR DISTRIBUTION

In addition to artist upstarts, major labels are taking the lead set by Priority Records and other mid-level labels and signing already established regional independent labels to national distribution deals. Universal Records signed New Orleans-based rap label Cash Money Records to an exclusive contract in June. As part of the deal, Universal will provide distribution, marketing and promotion support for all Cash Money artists.

"[Distribution deals] work for [large labels] because it helps us develop our presence in regions where we aren't strong," says Dino DeVelle, senior director of A&R at Universal, about the advantages of signing an already established independent label

like Cash Money. He expects that the label's foothold in the South will open doors to the region for Universal's East Coast artists, like Canibus and Rakim.

Cash Money Records was founded in 1992 by brothers Ronald and Bryan Williams. Bryan is a member of the label's hip-hop group Big Tymers. The label has been successfully putting out hip-hop music from artists like Kilo-6, B.G., and Big Tymers in the Southern and Western regions of the country but signed with Universal because its following became too big to be serviced through a smaller company.

"The independent distribution we had wasn't strong enough," says Ronald Williams. "They couldn't keep up, as far as spreading our music once it got to a certain point. We could get more out of a bigger distribution company. They were in the process of trying to set it up, but we don't have no time to wait for anybody."

The January 1998 release of Big Tymers' "How You Luv That" was the last title released under the old distribution sys-

tem. It sold more than 60,000 units. The current album, titled "How You Luv That, Vol. 2," with several new tracks, was reissued through Universal Sept. 23. According to SoundScan, the project has sold 32,000 units to date.

Williams says the only difference between working with an independent and a major is that majors take more time to put product out. "We used to just drop an album," he says. "We don't take as much set-up time as a major [label]. It's just a lot of things we do differently, but we compromise."

Other artists signed to Cash Money include rappers Juvenile, whose album dropped Nov. 3, Lil' Wayne, Hot Boys, Turk and a reggae artist from Houston named Paper Rux.

Dallas, Texas-based RedRumm Records initially signed a distribution deal with independent labels Street, Pride Records and Private Eye in September 1997. But their major-label distribution came this year when Private Eye inked a distribution deal with Mercury Records.

RedRumm Records started in 1992 and gained notoriety in Atlanta, as well as in Houston,

**RedRumm Records has plans to branch out into R&B and "our own Southern ghetto alternative music. We're not going to be just a rap label; we're gonna be more like an omni-artist label with all different flavors."**

—James Shepard, VP of operations

Dallas and Austin, in 1995 with the release of the EP "Gulfs Resistance." The EP was produced by Michael "Gulfs" Auguste, the president of the label and featured various rappers. In 1996, the label released a full-length version called "The Resistant."

The label's success drew the interest of Street, Pride owner Tom McGhee in California, and the two companies hooked up to release "Gulfs Presents Kilo Klique," which is currently on the market.

"Street, Pride really felt that the sound of Gulfs Presents Kilo Klique deserved national status," says James Shepard, VP of operations, "and that led

him to Joe Negro at Private Eye." RedRumm has plans to branch out into R&B and, as Shepard describes it, "our own Southern ghetto alternative music. We're not going to be just a rap label; we're gonna be more like an omni-artist label with all different flavors."

Upcoming acts include the "futuristic, outer-space, cosmic styled" four-man rap group Kabooki the "old-school, futuristic pimp" D-Style Pkesswa, whose style they liken to Wydel, Joni the "ghetto man, hood-styled" rapper Kimba, and male/female duo Jack & Jill, who discuss the different ways men and women "run game" on one another.

"We don't want to get into the same pattern that a lot of people are in," says Shepard. "Topics are getting very predictable, and we would like to 'go there' and be very different."

Other artist-run labels in the mix this year include Kurupt's Antra Records, which is distributed through A&M Records. The label debuted his solo album "Kuruptizm" in September. Production team Organized Noise (OutKast, Goodie M.D.B.) signed a label deal with Interscope Records and will release R&B, soul, rap music and other genres under the moniker Organized Noise. Product from TLC member Lisa "Left Eye" Lopes' label, Left Eye Productions, is also expected to see the light of day in early 1999. ■

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# GLOBAL RAP PULSE

## Hip-Hop Around The World, From Japan To Germany, France To The Netherlands

**TOKYO**—Japanese rap continues to evolve in interesting ways. Pioneering the way that reggae gravely became a part of the Japanese musical lexicon, rap is no longer seen as an exotic import but simply another tool with which musicians can express themselves. For example, the current crop of R&B-influenced female vocalists who are doing well on the Japanese charts often include raps in their material to give it a harder edge. BMG Japan's Miso is a good example. Meanwhile, Japanese rap has moved away from the "rap lite" trend—which saw such acts as East End X Yui enjoy their allotted 15 minutes of fame—toward a more introspective and serious style. Some critics see this as a reflection of the climate of uncertainty as the economy falters, while also noting that today's Japanese rappers tend to be self-absorbed. Lyrics are often of the "what-am-I-going-to-do-with-my-life?" variety. Key acts on the Japanese rap scene include Shaka Zombie, Muro and DJ Hasebe. Perhaps Japan's most popular rap group these days is Buddha Brand (Cutting edge, whose 1997 album, "Buddha No Kuyajisu" [Buddha's Holdup], has sold some 35,000 copies so far, according to the label. Hardcore rappers remain very much on the fringe, however, with sales nowhere near as large as those of acts like Buddha Brand.

—STEVE MCCLURE

**MUNICH**—The four-man band Finf Sterne deluxe (Five Star deluxe) from Hamburg, comprised of Mario Kuhlmann, Mark Nassim, Bo Bogoyewicz and Tobias Schmidt, signed to Hamburg-based Yo Mama Records in 1997 and is already considered one of the upcoming German-language hip-hop bands. This year, the act has been building its fan base by performing some 100 live gigs in smaller, 200-capacity clubs nationwide. The February release of Finf Sterne deluxe's second single—which includes a sample of "Hard To Handle" titled "Willel Du Mit Mir Gehst?" [Do You Want To Go Steady?]"—features Biz Markie and peaked at No. 23 on the official Musikmarkt charts during a 25-week run. This past summer's single, "Hein Herz Schlägt Schneller (Your Heart's Beating Faster)," enjoyed a chart stay of nine weeks and peaked at No. 60. The band performs their track in the movie "Kurz & Schnelwas (Short & Sweet)," directed by Hamburg-based Ralf Atkins. In addition to the soundtrack, released by Motor Music, Finf Sterne deluxe is featured on a Yo Mama collection inspired by the movie, which also features the likes of DJ Coolmann & Bubbles, Dynamite Deluxe, Farris MC, Patricia, Bi Nina and Skunk Funk. "Finf Sterne deluxe is one of the most authentic German hip-hop bands around and is rapidly achieving credibility within the hip-hop community of the U.K., U.S.A. and Japan," says Dieter Brüssel, managing director and co-owner of Yo Mama Records. An album from the group is expected by year's end, along with various solo projects by members of the band. Yo Mama Records is distributed by Rough Trade in Germany and Sony Independent Network Europe (SINE) for the rest of the world.

—ELLIE WEINERT

**PARIS**—Riding the wave that has brought French rap to the top of the charts, Stormy Bugsy sold 230,000 units of his Columbia Records debut album, "Le Colosse Qui Tu Faut (The Colosseum You Need)," and 500,000 copies of his single "Mon Papa A Moi Est Un Gangster (My Dad Is A Gangster)," according to his label. Yet Stormy Bugsy is no newcomer to the rap scene. Born in the northern Parisian suburb of Suresnes to Capin Verdun parents, he kicked off his career with hardcore group Ministère

AMER in the early '90s. "There are three sides to Stormy's success," says label manager Jean-Charles Fell. "He's been getting massive street credibility with his group. As a solo act, he embodies a very attractive, funny, witty, ambiguous and popular character. And lastly, he has proven to be a talented lyricist. French audiences have always been sensitive to lyrics." From a marketing standpoint, Columbia's strategy has been to build a solid fan base before aiming for a mass audience. "TV advertising was willingly taken out of the marketing plan," says Fell. "We'll save it until last, to pump out the last possible sales." Not only has Stormy Bugsy written his own tracks, he is also directing his own video clips. He is now on his first major tour (mid-November through Dec. 5 in 4,000-capacity venues). A new album with his group Ministère AMER, on Play It Again Sam, is planned for the end of the year, with a followup solo CD set for next summer.

—CÉCILE TESSEYRE

**AMSTERDAM**—While most rappers on the Dutch scene perform in their mother tongue, Rotterdam's Postmen prefer English since it broadens their international potential. "I was looking for a small and flexible label with an international vision," says Kees de Koning, founder of Dutch-language rap specialist TopNotch, who signed the Postmen and then sought an international partner. Henk Eijgenboord, managing director of V2 Holland, immediately fell for the Postmen's "mix of rootsy reggae and credible hip-hop within the context of proper pop songs." It guaranteed media and radio support across the board for the group's debut single, "Cocktail," which was a top-15 hit this summer in the act's home territory.

Meanwhile, V2 Holland managed to secure release commitments in France and Germany. The Postmen have been nominated for the Heineken-sponsored Crossover Award, a prize for the best musical fusion of the year. Rapper/producer The Anonymous a.k.a. Miss DJ 6-Bach and singer Rolarocka offer a positive perspective of "peace and unity" with their music. "Entertainment and education, that's what we're all about," bandleader Miss enthuses. This credo is displayed in the lyrics to the current single, "U Wat." "Never sit down and wait, take your own responsibility," says Miss, a leader of Rotterdam's rap scene. Further, he lives up to his words with a production company, Social Life, which serves as an outlet for new rap talent.

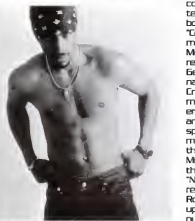
—ROBERT TILLI



Finf Sterne



Postmen



Stormy Bugsy



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# Rap & Hip-Hop

## Video THRILLED The Rap Star

Artists Write—And Direct, Produce And Star In—  
Their Own Stories For Direct-To-Video Features

BY SHAWNEE SMITH

**M**aster P made hip-hop history in 1997 when he released the direct-to-video movie *Tim Bout It*, which was written, directed and produced by—as well as starred—the New Orleans rapper. The movie chronicled P's life in the projects of New Orleans and his fight to rise above the drugs and violence that surrounded him. The movie co-starred most of his No Limit labelmates, including Silk, The Shockaz, Tru and Mia X, and featured rapper Mack 10 and seasoned actress Helen Martin ("227").

The video helped put P on the national map. He used the movie to vividly showcase and entertain audiences with a tale of

Jay-Z. Dash and many of their friends from Mercy Projects in Brooklyn.

Jay-Z says that writing the movie was "just like writing the video treatments" to the music videos that accompany his three albums. The whole movie was shot in a week in parts of Brooklyn, Manhattan and Ft. Lee, N.J.

To date, the video has sold 81,000 units, according to SoundScan. He expects to put out one more straight-to-video release and then embark on a feature-length film.

### RZA'S DIGITAL DUO

This summer, Wu-Tang Clan visionary Rza embarked on a similar home-video project, titled *"Bobby Digital."* It's a story about Rza's alter ego, Bobby Digital, who appears when Rza drinks a magic formula he discovers while doing chemical experiments in his lab at the fictional Wu-Mountain.

Digital, who wears a different eye patch to match each of his various outfits, is depicted as a womanizing party-animal with super powers he uses to his benefit.

The movie, which was shot in New York and Philadelphia, was directed by Rza, who also stars in the film as himself and the title character. It is being produced by Uncle Ralph Productions, a company owned by Video Music Box co-founder, Rax co-founder, Ralph McDaniels.

Although the film is more creative than it's progenitors, Rza says the movie was totally improvised. "I had no script, just an outline," he says. He says he did get a few tips



Kurupt

from Warren Beatty when he worked with the filmmaker/actor on the "Buworth" soundtrack.

The film features many of the Wu-Tang Clan members and affiliates like Big Baby Jesus (formerly Dirty Dumpty), Ghostface Killah, Killemy and Digital Underground's Bustard. It also includes a few martial-arts fight scenes, which were choreographed with the advice of filmmaker John Woo. Rza says, although there are fight scenes in the film, the main theme is to tell people "to put away the guns and use the hands."

The film will also feature a few scenes that depict authentic ghetto scenarios like a rhyme cipher and that of a few gods from the Five Percent Nation building on the mathematics of the day.

The movie will be released through Wu-Films and is set for a mid- to late-November street date.

Rza is using the film's soundtrack, *"Bobby Digital In Stereo,"* to introduce a blend of hip-hop and electronic music. "It's gonna be like techno sounds with a hip-hop drum pattern," he says. "It has sort of a reggae feel and a digital pulse." Rza, Killemy and Method Man are slated to record tracks for the album.

### SURVIVING DEATH ROW

Death Row graduate Kurupt is currently in preproduction of a 90-minute film based on his life. Slated to be a direct-to-video release, the movie is expected to be titled either *"Dead Or Alive"* or *"Alive"* or *"Three The Hard Way."* A publicist for the label says opinion is swinging in favor of the first title.

The movie is expected to be released in the spring of 1999 from ANTRA Films, a subsidiary of ANTRA Holding Company. The movie, which has a \$14 million budget, was written by filmmaker Barry Michael Cooper, who wrote *"New Jack City," "Sugar Hill"* and *"Above The Law."*

Like *"Tim Bout It,"* and *"Streets Is Watching,"* the film will highlight Kurupt's commencement in Philadelphia and then in Hawthorne, Calif. It will also map his rise as an artist signed to Dr. Dre and Suge Knight's Death Row Records.

Unlike many other rappers, though, the movie isn't expected to be by Dr. Dre or Knight, though, according to Joseph M. Marrone, CEO/Chairman of ANTRA Music Group. "Death Row was the education that allowed [Kurupt] to have the ability and forethought to do what he's doing now," says Marrone of his partner Kurupt, who functions as president of ANTRA Records.

Kurupt will star in the film, as will TLC's Lisa "Left Eye" Lopes and upcoming ANTRA artists Onyx and Baby S. The soundtrack will also feature music from Kurupt, Lopes and acts signed to both of the artists' labels. ■



Jay-Z

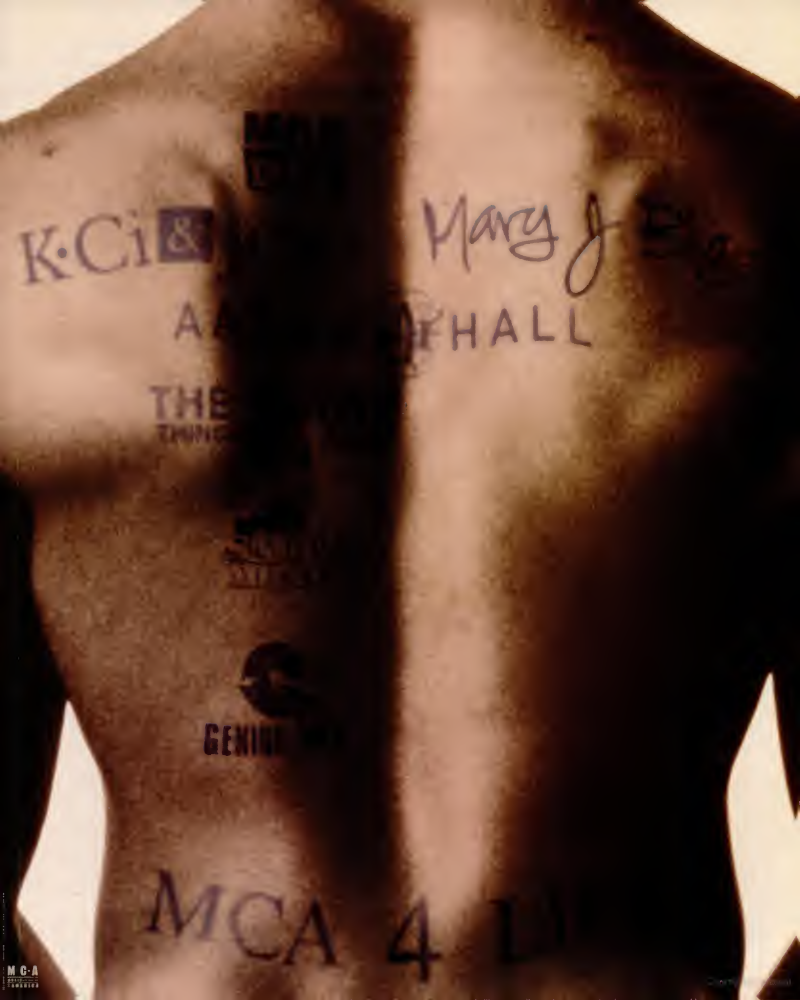
his rough Southern upbringing amid an industry that was ruled by video and movie images of ghetto life in the Northeast and West Coast. The video sold 204,000 units, according to SoundScan.

P's second home-video release was *"MP, Da Last Don,"* He also made a major motion picture, *"1606: The Hook-Up,"* which was distributed through Miramax. Both were released in 1998, but neither equaled the success of *"Tim Bout It."* *"Da Last Don"* sold 147,000 units, according to SoundScan. But the movies further solidified P as one of the top marketers of hip-hop in 1998 and the progenitor of hip-hop artist-driven direct-to-video movies.

### JAY-Z'S STREET

In 1998, a few other rappers followed P's lead. Roc-A-Fella Records co-owners Jay-Z and Damon Dash released *Roc-A-Fella Films' "Streets Is Watching."* The film was written and directed by the two and is the story of "Roc-A-Fella Records and another storyline we couldn't keep up," says Jay-Z. The movie features





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# Real Rap

## Brit-hop

LONDON'S CALLING FOR SUPERSTARS.  
AS STRONG TALENT STRUGGLES TO BREAK OUT

by Kwaku

**LONDON**—The story of British rap and hip-hop in 1998 is a mixture of sad tales of underfunded promotion by the majors, who fail to fully exploit the potential of their domestic rap acts, and ongoing struggles by small, cash-strapped indie labels to break British rap ticking over.

Nikei no mistake: Britain has no shortage of rap artists with the potential to break both at home and abroad, given an appropriate promotion agenda and budget. Witness the nominees for this year's Music Of Black Origin (MOBO) Awards: Black Twang, Funky DL, Phoebe One and Lewis Parker. At the MOBO Awards on Oct. 14, Phoebe One took the hip-hop honors for this year.

"If Phoebe One was over in the United States, she'd be killing Mes\$y (Elliott)—not production-wise, but rap style-wise she's untouchable," declares Fat Freddie M, a presenter for London's Kiss 100 radio.

MCA Music's Thad Baron, the publishing A&R representative for Phoebe One, adds that the rapper's lyrics show clear crossover potential in the UK. "Her delivery is on the point," says Baron.

A lack of significant radio promotion is blamed for the commercial failures of Phoebe One's street- and radio-friendly singles on the Mercury/Real Communications label. However, there are high expectations for her new single, "Doing Our Thing," which features Jamaican Red Rat, body and buccaneer merging their dancehall flavor with Phoebe One's style.

### COMING UP

Black Twang (the 1996 MOBO hip-hop winner), Funky DL (the 1997 MOBO hip-hop winner) and Parker released well-received albums this summer, "19 Long Time" (Jannin Music), "Heartfelt Integrity" (Ultimate) and "Mesqueroes And Shakes" (Merikale/Virgin), respectively.

Black Twang's November release of the track, "Perfect For Son" features a silky-toned Contemporary/EMI R&B crooner Lynden David Hall. Funky DL, infusing jazz and R&B in his rap, releases "Rock The Bait" in early December. Structure Rize, whose much-anticipated Universal debut album, "The Drowning," was initially set for next year, was British rap's first November release date. "Snakes & Ladders," featuring Caribus, is the B-side of its just-released feedback juke-templated single "Capital Rise."

Major-label albums pushed back to early next year include Credit To The Nation's *Chrysalis*

debut, tentatively titled "Keep Your Mouth Shut," the debut on Coalition/EastWest by early-'90s crossover success Silah Bullet, tentatively titled "Coming Outta Asylum," and Desert Eagle Discs' "The Eagle Has Landed" (Bakerhouse/Arista), which features the Brooklyn rap trio 21 Soldiers.

On the downside, the Brotherhood has been dropped by Virgin. An Island Records album by pop-infused Sprinkler, featuring rapper Loco and singer Chordale, is now on hold. So is an album, "Lipstick On My Color," from the hard-to-position maverick act Definition Of Sound, which has become more alternative-rock since signing to Universal.

### UNDERGROUND RESOURCES

The independent and underground scene has been fueled by Ty & Shotee Blitz's "I Am A Don" (white label), NSO Force's "Money" (black label), Moorish Dabba's "Taking From Wicked

recently set up Rubikon Recordings, a label dedicated to developing and exploiting British rap. "The idea of the label is to put hip-hop from the UK onto the world stage, with the best MCs and the best producers," says Borde-Kouffie. Promos for Pluto Picasso and MBB, "Life/La La La" and "1000/1 Sometimes," respectively, will be available this month.

The Stereo MCs' Response label, which has now moved from RCA/BMG to independent distribution, was relaunched in September with "The All New Adventures of Blackened EP Vol. One," from Blackened, an a cappella jazz-vibed hip-hop crew from Scotland.

The way forward for British hip-hop says Island A&R executive David Bessie, "means fusing the different elements of our musical heritage, whether it be something like Mezz-O, who has reggae, soul and jazz influences, or someone like Tricky."

"British rap has got to be sold on the international scene, and it will only work if they don't sound too much like the



Lewis Parker

Hands On A Way To North Africa" (Quartz), Silent Eclipse's "Sweet Love The 12" (white label), Ph-Life's "Baddest Men" (white label), DJ Skits' "Fingerprints Of The Gods" (black label), featuring rapper Roots Menuva and Ph-Life, and the Mud Family, whose products "sell out as soon as we get them," says Pete Bond, a partner in central London's rap specialty store Deal Real.

Indeed, some shoestring outfit can afford to press just 500 to 1,000 copies of their records. Ronnie Roca, manager of Major Flava, another central-London rap and R&B specialty store, says of homegrown British rap, "People keep talking about it, but don't buy it," and cites British standards and packaging as still a problem. But nearby Deal Real claims to shift 300 copies of a hot record, often leading to some independent titles disappearing from stores even before word bursts. Hence, Deal Real has formed an eponymous record company, which is putting together the "Deal Real Vol. 1" compilation of tracks by British's key rap acts on independent labels. "Fans from places like Germany and Japan who come to the show have respect for and buy a lot of British rap," says Deal Real copartner Steve Mitchell. The compilation will be called "GBH, Great British Hip-Hop" in international territories.

### HOMEGROWN HIP-HOP

Artist manager and lawyer Rodney Borde-Kouffie has



Phoebe One

Americans," opines one senior UK A&R executive, citing Black Twang. "We need to have a bit of a British uniqueness for it to sell."

One major problem for the local product is poor radio support. "If people don't hear it enough, they can't get used to it. And if you don't get used to something, you don't gonna like it," says Fat Freddie M, who is a strong supporter of British talent.

One new avenue for emerging local rappers is gain wider exposure is by rapping on urban remixes of hit records. Tim Blacksmith, who has remixed the likes of Ant and Levee, Eternal and M-Phazes, has used rappers like Peter Parker, Krow, Question and JP, who is now signed to Wild Card/Polygram. "It gives the acts play in areas that they don't necessarily see to, and people get to hear the rapper, too," says Blacksmith.

Finally, The Force, formerly one-half of the Virgin-signed duo Force NK-Zee, could be a star for the future. "I don't mind it," says rapper, but we need a superstar like Busta Rhymes, a Lauryn Hill or somebody with that aura," says The Force, who toured Europe this year. "Missy Elliott and M.C. Lyte, handing their live programming. 'You need to be universal, and that's what I'm going to do.'"

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DJ Q BEAT - WAVE TWISTER (LP)  
GHETTO DANCEZ - THE FRIENDS THEME  
DJ DECENT - WHERE YOU AT?  
STE-E AND THE HOODZ - SAY MUUT  
RAS KASS - GHETTO FABULOUS  
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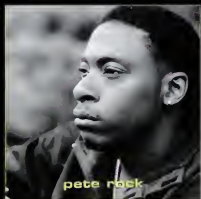
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# Rap & Hip-Hop

## The New School

A SELECTIVE LISTING OF UPCOMING RAP AND HIP-HOP RELEASES

(LISTING ACCURATE AT PRESS TIME)

### NOVEMBER 1998

**AWOL**  
Oasis, "Waiting To Inhale"

**Blackground/Atlantic**  
Timbaland, "Tim's Bio From The Motion Picture: Life From Da Basement"



Pete Rock



Goto Boys

**Loud Records**  
Pete Rock, "Soul Survivor"

**No Limit**  
Steady Mobbin', "Black Maffia"

**Priority**  
Ice Cube, "War Disc (War & Peace)"

**Rap-A-Lot**  
FWC (Fifth Ward Click), "Organized Crime"  
Goto Boys, "Da Good Da Bad & Da Ugly"

### DECEMBER 1998

**Baller's Entertainment**  
Gangsta Profile, "Fire Redrum"



### JANUARY 1999

**No Limit**  
Sick, "Mack Man"

**Priority**  
N.W.A., "The N.W.A. Legacy V"

**Rap-A-Lot**  
Yukmouth, "Thugged Out: The Atabulation"

**Relativity**  
Icar D.O. Dub Up Thugs, "Crazy/N.O. Dub Up Thugs"  
Infamous Syndicate, untitled  
M.A.B., "Hustler Heaven"

**Tommy Boy**  
Defari, "Focused Daily"

**Tuff City**  
Spoolie Bee, "The Godfather Of Hip Hop"  
Various Artists, "The History Of Hip Hop Rhythm Vol. 2—The Funky Drum Jams"

### FEBRUARY 1999

**Duck Down**  
Buckshot, "Warzone"

**Jive**  
Too Short, "Can't Stay Away"

**Loud Records**  
No Good N' Jiggle, "Lizard Lizard"  
Inspector Deck, "Uncontrolled Substance"

**No Limit**  
Mr. Serv-On, "Another Level"

**Relativity**  
Krayzie Bone, untitled

**Rhino**  
Various Artists, "The Showdown: The Sugarhill Gang Vs. Grandmaster Flash & The Furious Five"

**Tommy Boy**  
Prince Paul, "A Prince Among Thieves"

**Tuff City**  
Grandmaster Caz, "The Grandest Of Them All"  
Various Artists, "The History Of Hip Hop Rhythm Vol. 3—The Lin Drum Jams"

**Warner Bros.**  
Citizen King, "Mobile Estates"

**WuTang**  
WuTang, "Wu Chronicles"

### MARCH 1999

**Elektra**  
Missy Elliott, untitled

**Jive**  
KRS-ONE, "Maximum Strength"  
Baby DC, "School Days"

**Loud Records**  
Mobb Deep, untitled

**No Limit**  
C-Murder, "Bossoline"



Too Short

**Elektra**  
Busta Rhymes, "E.L.E."

**Jive**  
Keith Murray, "It's Beautiful Thing"  
Mystikal, "Ghetto Fabulous"

**No Limit**  
Full Blooded, "Memorial Day"  
Various Artists, "No Limit Soldier Compilation"

**Priority**  
N.W.A., "N.W.A. Straight Outta Compton: 10th Anniversary Tribute"

**Thump Street**  
Various Artists, "Lyrical Assassins"

**Tuff City**  
Various Artists, "Old School DJ Throwdown"  
Various Artists, "History Of Hip Hop Rhythm Volume 1—The Disco Jams"

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Continued on page 58



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# REPORT

## IT'S BETTER TO GIVE

Continued from page 54

certificate or doll, held in different settings each year. Daddy's House even sponsors trips to Africa, the Indies and Europe to help children understand the realities of business, trade and commerce firsthand. "A lot of not-for-profit groups give money to already existing programs," says Soukhai. "We don't give grants, we do all the work ourselves, and we have ongoing, comprehensive relationships with children and their parents in the tri-state area." Queen Latifah's Lencielot Owens Foundation also cultivates relationships with the youth it nurtures and their families. "My daughter and I started the foundation in 1992 after my son died," says Flavor Unit VP Rita Owens, the Queen's mom. "In doing so, she embraced young people by giving." So far, the Foundation has awarded approximately 25 students full college scholarships (given to four youths per year), all of whom are mentioned—including their academic



Mo'ni at Parkhill Day

studies and required community service activities—throughout their college careers. The Foundation also offers youth-oriented activities, including a sports event, a music event and a black-tie dinner. "It all deals with self-esteem," says Owens. "Our work also gives my daughter a chance to speak at high schools and back what she says by telling them to call our office and get an application. What she brings

to this is being touchable, which is really important." Fronti clearly speaks for many of his peers when he says, "It's time for us to recognize our place among all the other countries that appreciate what we do, especially as black people in America. A lot of people look up to us for what we've been able to accomplish. We can't let that warrior nature degenerate into commercialism and materialism." ■

## THE NEW SCHOOL

Continued from page 56



Chino XL

**Razzor Sharp**  
Ghostface Killeh, untitled

**Red Ant**  
Spiderella, untitled

**Relativity**  
Project Playaz, untitled

**Tommy Boy**  
Section 8 Mob, "Gully By Association"  
Brotha Lynch Hung, "Midevil"

**Tuff City**  
Teddy Riley, "The Harlem Sessions"  
Various Artists, "Old School Human Beat Box Throwdown"  
Various Artists, "Soul-We's Live Convention III"

## Entertainment

Chart Baltimore, "Ice"

## APRIL 1999

**Loud Records**  
dead prez, untitled

**Relativity**  
Bootleg (aka Ira Dorsley), untitled  
Stacked Deck, untitled

**Warner Bros.**  
Soukrazes, untitled  
Chino XL, untitled

## MAY 1999

**Loud Records**  
Reekwon, untitled  
LV, untitled  
Prodigy (of Mobb Deep), untitled  
Tash (of The Alkaholiks), untitled

## SPRING 1999

**Blackground/Atlantic**  
UF Cease, untitled  
Cuben Link, untitled  
Terror Squad, untitled

**Tommy Boy**  
De La Soul, untitled  
DITC (Fat Joe, OG Lord Finesse, Showbiz & AG, Big L and Diamond), untitled ■

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**Cool Relaxing.** Yab Yum/550 Music artist Jon B., center, took some time to participate in "The Many Colors Of Hip-Hop And R&B—A Conversation With Jon B." Oct. 26 at New York University. The panel was open to the school's students and covered a range of topics, from record company politics to being a non-African-American artist in an African-American music genre.

# Dutch R&B Is Finding Its Dignity

Virgin's Female Trio Raises Genre's Profile With Debut Set

BY ROBERT TILLI

AMSTERDAM—More and more, the Netherlands are becoming a source of home-grown R&B (Billboard, Aug. 1). For the most part, male vocal groups such as Roméo (Lube/Dureco) have made a serious sales impact.

Now, female trio Dignity is making a splash with its self-titled debut album, released Nov. 2 on Virgin. It entered at No. 76 in the Mega Top 100 Albums chart. Since the act's outstanding contribution to the "No Sweat" compilation of

unsigned R&B talent by the government-subsidized National Pop Institute almost two years ago, no album release has been anticipated so eagerly by the local R&B community as Dignity's. The set has been simultaneously released in the Germany/Switzerland/Austria

region and Belgium. Subtitled "Dutch R&B Flava," the aforementioned sampler contained two tracks by Dignity. Official distributor Virgin Benelux had the first option to sign up artists featured on the set, and Virgin Benelux A&R manager Filip van der Enden remembers that Dignity was an easy pick.

"Of the whole lot, they were by far the most mature," he says. "These girls can really sing, which is a guarantee for a long-term career well beyond the contemporary R&B era."

"Besides, privately I've always been a collector of girl groups," adds Van der Enden, who subsequently decided to release the track "Talk To Me" off "No Sweat" as the trio's first single. It became a minor hit at home in the first half of 1997 and hit No. 1 on the R&B chart in neighboring Germany.

"R&B is bound to become the dominant musical genre in the European charts," Van der Enden says.

Unlike many of their U.S. counterparts, all of the band's members—Karina Lemghari, Susan Haps, and Cecilia Gorré—have contributed to the songwriting.

"From day one, Filip has stimulated us to write our own material," says Lemghari, who wrote two of the album's 13 tracks. "We are

lucky that our producers haven't stipulated to cut their material exclusively. By not relying on material pitched by publishers either, this album very much reflects what we are all about."

Since "Talk To Me," the girl group has been reduced from a quartet to a trio. Edsilia Rombley left to embark on a successful solo career, which culminated in representing the Netherlands at this year's Eurovision Song Contest in Birmingham, England, with the song "Walking On Water" (Dino Music). Coincidentally, her self-titled debut CD was released close to the album by her former



DIGNITY

peers.

"You have to readjust your vocal lines a bit to get the balance right again," says Lemghari. "Luckily, the split was very amiable. We still go to each other's release parties."

Despite their maturity, the members of Dignity still had a lot of rough edges that needed smoothing out when "No Sweat" came about. Based out of his Cruise Control Studios, a former shelter in the center of Amsterdam, producer Rutter "Rutti" Croese remembers he had a hard time talking the band into the project.

"Afterwards, at paid off for all involved, but at the time they were afraid it would harm their careers," says Croese, a pivotal figure in the Dutch R&B scene.

Croese has produced half of Dignity's debut album. Fabian Lenseen (of Roméo fame) produced the other half. "I've known them for five years now, and artistically they're

(Continued on page 63)

## Shae Jones Tells It Like It Is On 'Talk Show'; Apollo Begins Its Holiday Toys And Books Drive

SHAE'S SHHH! M3/Universal artist Shae Jones says her album, "Talk Show," differs from the work of many other female R&B singers because the project doesn't contain "love" songs. "A lot of women profess their love, but I say the things women wouldn't normally say, such as, 'I don't really want you, not trying to be with you; you're necessary for the moment. I used you for the moment, and now I want you gone,'" Jones says. "Call me cold, but there are no feelings there."

The album, due Jan. 26, is what Jones considers to be a wake-up call to men. "I don't hate men. I love men, but I love a good man," she says. "I'm no different than anyone else who wants a man who can be trusted, that is respectful, and one who will stand by his word. I've not met that man yet."

The single "Talk Show Shhhh!" was produced by Montell Jordan and Shep Crawford and was released commercially Oct. 13. According to Jones, early response to the track has caused Jordan's label, M3, to scurry in order to catch up. "I[stated] in Miami and Detroit started playing it before it came out," she says. "They were getting such a wide response that they put it in heavy rotation. So [now] we're playing catch-up with the video." The clip features a cameo appearance by talk-show host Jerry Springer and debuted on "Entertainment Tonight" Nov. 24.

According to Broadcast Data Systems, for the week that ended Nov. 18, the single has already garnered 657 spins at radio. The single is No. 33 on Hot R&B Singles this issue.

"Talk Show Shhhh!" will also be featured in Springer's film, "Ringmaster." Although Jones says it was Jordan's idea to have Springer in the video, the vocalist says that they share a penchant for doing things their own way. "Jerry Springer is the king of talk shows. Everyone either loves or despises him. He's a man who does it his way, and I'm an artist who will do it my way."

The 21-year-old vocalist says she signed with M3 as the label's debut artist in August and was originally Jordan's background singer. "Montell's a sweetheart. I started doing studio work and demos for him. 'Talk Show' started out as a demo. [Jordan, Crawford, and

M3 executives Dove Daniels and Jazz "the Man"] liked the delivery so much, they said they wanted to sign me as an artist," Jones says. "I was very excited and very anxious to see what direction they would take me as an artist. So far, I'm happy with everything they have done, and they have fulfilled every promise they made."

Jordan says that what makes the vocalist most appealing to him is that she doesn't have a voice that sounds like someone else. "When Aretta or Mary J. Blige sings, you know it's them. People make their mark in this industry based on their voice," he says.

Jones says she co-wrote three of the album's songs, while Jordan and the rest of the crew headed up the majority of the writing and production. T-Neck/Island R&B Music vocalist Kelly Price wrote "Him And You," a song that Jones says is the closest thing to a love song on the project. Others who appear on the album include Def Jam's Ja Rule and the Fulfillment Choir.

The main message Jones says she's trying to communicate is for men to be aware of how they are hurting women. "I can't get that message out alone. But women are starting to have the same mentality that [men] have had all along. I'd like to show how we receive [that treatment] and how it hurts; maybe there will be a turnaround," she says.

**HOLIDAY CHEER** New York's Apollo Theater has begun its sixth annual Toys and Books for Kids drive. Its mission is to supply more than 2,000 new books or unwrapped toys to be distributed to eight community organizations: Boriken Neighborhood Health Center, Mount Sinai Medical Center, New York Foundling Hospital, Spence-Chapin Adoption Agency, St. Luke's-Roosevelt Hospital Center, Women in Need, Neighborhood Good, and Daddy's House (Sean "Puffy" Combs' charity organization).

The drive will end with a talent extravaganza Thursday (3) at the Apollo (bring a toy or a book to get in). The concert, by and for young people, will include dancers, singers, gospel choirs, and storytellers. DJ Jus and Lil' Nique of Biv 10's Pee-Wee All-Stars will co-host the event with writer/producer Roz Nixon.

Contributions for the drive may also be dropped off in the theater's lobby 11 a.m.-4 p.m. weekdays. Toys and books may also be delivered during other Apollo events, such as Amateur Night on Wednesdays.

**The Rhythm and the Blues**

by Anita M. Samuels



**Voodoo Collaborative.** R&B crooner D'Angelo, left, hooked up with the equally soulful Raphael Saadiq at New York's Electric Lady Studios to work on a track for D'Angelo's forthcoming album. Saadiq is also working on a solo project of his own.

# Hot R&B Airplay

Compiled from a national sample of airplay supported by Broadcast Data Systems' Radio Trac system. 100 R&B stations were monitored 24 hours a day, a week, and the results are compiled to show the top 100 R&B singles, ranked by the number of times they were played on the radio. This data is used in the Hot R&B Singles chart.

# Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) reports of new releases, key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (APPROPRIATION LABEL)
1	1	<b>NO. 1</b>	
2	3	<b>NORODY'S SUPPOSED TO BE HERE</b>	NORODY (J&R)
3	2	<b>CALL GET A</b>	JOE (J&R)
4	4	<b>DOO WOP (THAT THING)</b>	DOO WOP (J&R)
5	5	<b>LOVE LIKE THIS</b>	LOVE LIKE THIS (J&R)
6	6	<b>HAVE A GOOD TIME</b>	HAVE A GOOD TIME (J&R)
7	7	<b>HOW DO YOU FEEL ABOUT ME</b>	HOW DO YOU FEEL ABOUT ME (J&R)
8	8	<b>THESE ARE THE TIMES</b>	THESE ARE THE TIMES (J&R)
9	9	<b>HAVE YOU EVER</b>	HAVE YOU EVER (J&R)
10	10	<b>LATELY</b>	LATELY (J&R)
11	11	<b>LEARN ON ME</b>	LEARN ON ME (J&R)
12	12	<b>ANGEL IN DISGUISE</b>	ANGEL IN DISGUISE (J&R)
13	13	<b>HOME ALONE</b>	HOME ALONE (J&R)
14	14	<b>ROCK PAKS</b>	ROCK PAKS (J&R)
15	15	<b>THE FIRST NIGHT</b>	THE FIRST NIGHT (J&R)
16	16	<b>CHANGES</b>	CHANGES (J&R)
17	17	<b>CAN'T TAKE MY EYES OFF YOU</b>	CAN'T TAKE MY EYES OFF YOU (J&R)
18	18	<b>FRIEND OF MINE</b>	FRIEND OF MINE (J&R)
19	19	<b>LOVE LIKE THIS</b>	LOVE LIKE THIS (J&R)
20	20	<b>TRIPPING</b>	TRIPPING (J&R)
21	21	<b>FADED PICTURES</b>	FADED PICTURES (J&R)
22	22	<b>ANGEL OF MY DREAMS</b>	ANGEL OF MY DREAMS (J&R)
23	23	<b>HERE WE COME</b>	HERE WE COME (J&R)
24	24	<b>GOTTA BE</b>	GOTTA BE (J&R)
25	25	<b>I STILL LOVE YOU</b>	I STILL LOVE YOU (J&R)
26	26	<b>MURKIN</b>	MURKIN (J&R)
27	27	<b>HOW'S IT GOIN' DOWN</b>	HOW'S IT GOIN' DOWN (J&R)
28	28	<b>THE ONLY ONE FOR ME</b>	THE ONLY ONE FOR ME (J&R)
29	29	<b>ALL THE PLACES I WILL MISS YOU</b>	ALL THE PLACES I WILL MISS YOU (J&R)
30	30	<b>THE FIRST NIGHT</b>	THE FIRST NIGHT (J&R)
31	31	<b>THINKIN' ABOUT U</b>	THINKIN' ABOUT U (J&R)
32	32	<b>YOU CLOSE</b>	YOU CLOSE (J&R)
33	33	<b>I LOVE WHAT YOU DO</b>	I LOVE WHAT YOU DO (J&R)
34	34	<b>MY LITTLE SECRET</b>	MY LITTLE SECRET (J&R)
35	35	<b>THEY DON'T KNOW</b>	THEY DON'T KNOW (J&R)
36	36	<b>STAY</b>	STAY (J&R)
37	37	<b>THE TEMPTATIONS (MONTY)</b>	THE TEMPTATIONS (MONTY)
38	38	<b>HEARTBEAT HOTEL</b>	HEARTBEAT HOTEL (J&R)
39	39	<b>WHEN YOU BELIEVE</b>	WHEN YOU BELIEVE (J&R)
40	40	<b>NOTHING EVEN MATTERS</b>	NOTHING EVEN MATTERS (J&R)
41	41	<b>SO INTO YOU</b>	SO INTO YOU (J&R)
42	42	<b>TAKES ME THERE</b>	TAKES ME THERE (J&R)
43	43	<b>CHALK UP</b>	CHALK UP (J&R)
44	44	<b>DANCE LIKE THIS</b>	DANCE LIKE THIS (J&R)
45	45	<b>STILL NOT A PLAYER</b>	STILL NOT A PLAYER (J&R)
46	46	<b>SUPERSTARS (WHAT ABOUT)</b>	SUPERSTARS (WHAT ABOUT) (J&R)
47	47	<b>MAKE IT HOT</b>	MAKE IT HOT (J&R)
48	48	<b>MONEY, CASH, HIPS</b>	MONEY, CASH, HIPS (J&R)
49	49	<b>TOUCH IT</b>	TOUCH IT (J&R)
50	50	<b>THE BOY IS MINE</b>	THE BOY IS MINE (J&R)
51	51	<b>COME AND GET WITH ME</b>	COME AND GET WITH ME (J&R)
52	52	<b>SAME OL'</b>	SAME OL' (J&R)
53	53	<b>TALK A SHOW SHHH!</b>	TALK A SHOW SHHH! (J&R)
54	54	<b>SWEETHEART</b>	SWEETHEART (J&R)
55	55	<b>COME AND GET WITH ME</b>	COME AND GET WITH ME (J&R)
56	56	<b>ALL MY LOVE</b>	ALL MY LOVE (J&R)
57	57	<b>YOU MAKE ME WANNA...</b>	YOU MAKE ME WANNA... (J&R)
58	58	<b>WHEN A WOMAN'S FED UP</b>	WHEN A WOMAN'S FED UP (J&R)
59	59	<b>TAKING EVERYTHING</b>	TAKING EVERYTHING (J&R)
60	60	<b>SWEET LADY</b>	SWEET LADY (J&R)
61	61	<b>WE CAN CRANK IT</b>	WE CAN CRANK IT (J&R)
62	62	<b>FURNISH WEIGHT</b>	FURNISH WEIGHT (J&R)
63	63	<b>LET IT BE</b>	LET IT BE (J&R)
64	64	<b>GET LOVELY</b>	GET LOVELY (J&R)
65	65	<b>VIOLIN</b>	VIOLIN (J&R)
66	66	<b>IT'S NOT RIGHT 'TIL IT'S OKAY</b>	IT'S NOT RIGHT 'TIL IT'S OKAY (J&R)
67	67	<b>MATIMONY, MAYBE YOU</b>	MATIMONY, MAYBE YOU (J&R)
68	68	<b>BOY YOU KNOW ME OUT</b>	BOY YOU KNOW ME OUT (J&R)
69	69	<b>WESTSIDE</b>	WESTSIDE (J&R)
70	70	<b>HOLD ME</b>	HOLD ME (J&R)
71	71	<b>THE ONLY PLAYER DISCO</b>	THE ONLY PLAYER DISCO (J&R)
72	72	<b>LET IT BE</b>	LET IT BE (J&R)
73	73	<b>LET IT BE</b>	LET IT BE (J&R)
74	74	<b>LET IT BE</b>	LET IT BE (J&R)
75	75	<b>LET IT BE</b>	LET IT BE (J&R)
76	76	<b>LET IT BE</b>	LET IT BE (J&R)
77	77	<b>LET IT BE</b>	LET IT BE (J&R)
78	78	<b>LET IT BE</b>	LET IT BE (J&R)
79	79	<b>LET IT BE</b>	LET IT BE (J&R)
80	80	<b>LET IT BE</b>	LET IT BE (J&R)
81	81	<b>LET IT BE</b>	LET IT BE (J&R)
82	82	<b>LET IT BE</b>	LET IT BE (J&R)
83	83	<b>LET IT BE</b>	LET IT BE (J&R)
84	84	<b>LET IT BE</b>	LET IT BE (J&R)
85	85	<b>LET IT BE</b>	LET IT BE (J&R)
86	86	<b>LET IT BE</b>	LET IT BE (J&R)
87	87	<b>LET IT BE</b>	LET IT BE (J&R)
88	88	<b>LET IT BE</b>	LET IT BE (J&R)
89	89	<b>LET IT BE</b>	LET IT BE (J&R)
90	90	<b>LET IT BE</b>	LET IT BE (J&R)
91	91	<b>LET IT BE</b>	LET IT BE (J&R)
92	92	<b>LET IT BE</b>	LET IT BE (J&R)
93	93	<b>LET IT BE</b>	LET IT BE (J&R)
94	94	<b>LET IT BE</b>	LET IT BE (J&R)
95	95	<b>LET IT BE</b>	LET IT BE (J&R)
96	96	<b>LET IT BE</b>	LET IT BE (J&R)
97	97	<b>LET IT BE</b>	LET IT BE (J&R)
98	98	<b>LET IT BE</b>	LET IT BE (J&R)
99	99	<b>LET IT BE</b>	LET IT BE (J&R)
100	100	<b>LET IT BE</b>	LET IT BE (J&R)

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THIS WEEK	LAST WEEK	TITLE	ARTIST (APPROPRIATION LABEL)
1	1	<b>ANYTIME</b>	ANYTIME (J&R)
2	2	<b>MONEY (WANT A THING)</b>	MONEY (WANT A THING) (J&R)
3	3	<b>IT'S MY FAULT</b>	IT'S MY FAULT (J&R)
4	4	<b>HORSE A CARRIAGE</b>	HORSE A CARRIAGE (J&R)
5	5	<b>ROSE IS STILL A ROSE</b>	ROSE IS STILL A ROSE (J&R)
6	6	<b>IT'S ALOE</b>	IT'S ALOE (J&R)
7	7	<b>THE WORLD</b>	THE WORLD (J&R)
8	8	<b>NO, NO, NO</b>	NO, NO, NO (J&R)
9	9	<b>NICE &amp; LOUD</b>	NICE & LOUD (J&R)
10	10	<b>EVERYTHING</b>	EVERYTHING (J&R)
11	11	<b>HOLD ON (CHANGE IS COMING)</b>	HOLD ON (CHANGE IS COMING) (J&R)
12	12	<b>MY WAY</b>	MY WAY (J&R)
13	13	<b>BE CAREFUL</b>	BE CAREFUL (J&R)
14	14	<b>NO MONEY NO PROBLEMS</b>	NO MONEY NO PROBLEMS (J&R)
15	15	<b>WHAT YOU WANT</b>	WHAT YOU WANT (J&R)
16	16	<b>MY BODY</b>	MY BODY (J&R)
17	17	<b>GET TO THE POINT</b>	GET TO THE POINT (J&R)
18	18	<b>ONLY YOU</b>	ONLY YOU (J&R)
19	19	<b>IT'S ABOUT TIME</b>	IT'S ABOUT TIME (J&R)
20	20	<b>NO GUARANTEE</b>	NO GUARANTEE (J&R)
21	21	<b>I CAN LOVE YOU</b>	I CAN LOVE YOU (J&R)
22	22	<b>SEVEN DAYS</b>	SEVEN DAYS (J&R)
23	23	<b>LET IT BE</b>	LET IT BE (J&R)
24	24	<b>LET IT BE</b>	LET IT BE (J&R)
25	25	<b>LET IT BE</b>	LET IT BE (J&R)
26	26	<b>LET IT BE</b>	LET IT BE (J&R)
27	27	<b>LET IT BE</b>	LET IT BE (J&R)
28	28	<b>LET IT BE</b>	LET IT BE (J&R)
29	29	<b>LET IT BE</b>	LET IT BE (J&R)
30	30	<b>LET IT BE</b>	LET IT BE (J&R)
31	31	<b>LET IT BE</b>	LET IT BE (J&R)
32	32	<b>LET IT BE</b>	LET IT BE (J&R)
33	33	<b>LET IT BE</b>	LET IT BE (J&R)
34	34	<b>LET IT BE</b>	LET IT BE (J&R)
35	35	<b>LET IT BE</b>	LET IT BE (J&R)
36	36	<b>LET IT BE</b>	LET IT BE (J&R)
37	37	<b>LET IT BE</b>	LET IT BE (J&R)
38	38	<b>LET IT BE</b>	LET IT BE (J&R)
39	39	<b>LET IT BE</b>	LET IT BE (J&R)
40	40	<b>LET IT BE</b>	LET IT BE (J&R)
41	41	<b>LET IT BE</b>	LET IT BE (J&R)
42	42	<b>LET IT BE</b>	LET IT BE (J&R)
43	43	<b>LET IT BE</b>	LET IT BE (J&R)
44	44	<b>LET IT BE</b>	LET IT BE (J&R)
45	45	<b>LET IT BE</b>	LET IT BE (J&R)
46	46	<b>LET IT BE</b>	LET IT BE (J&R)
47	47	<b>LET IT BE</b>	LET IT BE (J&R)
48	48	<b>LET IT BE</b>	LET IT BE (J&R)
49	49	<b>LET IT BE</b>	LET IT BE (J&R)
50	50	<b>LET IT BE</b>	LET IT BE (J&R)
51	51	<b>LET IT BE</b>	LET IT BE (J&R)
52	52	<b>LET IT BE</b>	LET IT BE (J&R)
53	53	<b>LET IT BE</b>	LET IT BE (J&R)
54	54	<b>LET IT BE</b>	LET IT BE (J&R)
55	55	<b>LET IT BE</b>	LET IT BE (J&R)
56	56	<b>LET IT BE</b>	LET IT BE (J&R)
57	57	<b>LET IT BE</b>	LET IT BE (J&R)
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61	61	<b>LET IT BE</b>	LET IT BE (J&R)
62	62	<b>LET IT BE</b>	LET IT BE (J&R)
63	63	<b>LET IT BE</b>	LET IT BE (J&R)
64	64	<b>LET IT BE</b>	LET IT BE (J&R)
65	65	<b>LET IT BE</b>	LET IT BE (J&R)
66	66	<b>LET IT BE</b>	LET IT BE (J&R)
67	67	<b>LET IT BE</b>	LET IT BE (J&R)
68	68	<b>LET IT BE</b>	LET IT BE (J&R)
69	69	<b>LET IT BE</b>	LET IT BE (J&R)
70	70	<b>LET IT BE</b>	LET IT BE (J&R)
71	71	<b>LET IT BE</b>	LET IT BE (J&R)
72	72	<b>LET IT BE</b>	LET IT BE (J&R)
73	73	<b>LET IT BE</b>	LET IT BE (J&R)
74	74	<b>LET IT BE</b>	LET IT BE (J&R)
75	75	<b>LET IT BE</b>	LET IT BE (J&R)
76	76	<b>LET IT BE</b>	LET IT BE (J&R)
77	77	<b>LET IT BE</b>	LET IT BE (J&R)
78	78	<b>LET IT BE</b>	LET IT BE (J&R)
79	79	<b>LET IT BE</b>	LET IT BE (J&R)
80	80	<b>LET IT BE</b>	LET IT BE (J&R)
81	81	<b>LET IT BE</b>	LET IT BE (J&R)
82	82	<b>LET IT BE</b>	LET IT BE (J&R)
83	83	<b>LET IT BE</b>	LET IT BE (J&R)
84	84	<b>LET IT BE</b>	LET IT BE (J&R)
85	85	<b>LET IT BE</b>	LET IT BE (J&R)
86	86	<b>LET IT BE</b>	LET IT BE (J&R)
87	87	<b>LET IT BE</b>	LET IT BE (J&R)
88	88	<b>LET IT BE</b>	LET IT BE (J&R)
89	89	<b>LET IT BE</b>	LET IT BE (J&R)
90	90	<b>LET IT BE</b>	LET IT BE (J&R)
91	91	<b>LET IT BE</b>	LET IT BE (J&R)
92	92	<b>LET IT BE</b>	LET IT BE (J&R)
93	93	<b>LET IT BE</b>	LET IT BE (J&R)
94	94	<b>LET IT BE</b>	LET IT BE (J&R)
95	95	<b>LET IT BE</b>	LET IT BE (J&R)
96	96	<b>LET IT BE</b>	LET IT BE (J&R)
97	97	<b>LET IT BE</b>	LET IT BE (J&R)
98	98	<b>LET IT BE</b>	LET IT BE (J&R)
99	99	<b>LET IT BE</b>	LET IT BE (J&R)
100	100	<b>LET IT BE</b>	LET IT BE (J&R)

20













# LYNYRD SKYNYRD

A 25TH ANNIVERSARY BILLBOARD SALUTE

Photo by Mick Rock

Cover © 1993 Mountain

# LYNYRD SKYNY

T H E B I L L B O A R D I N



PHOTO: MICK ROCK

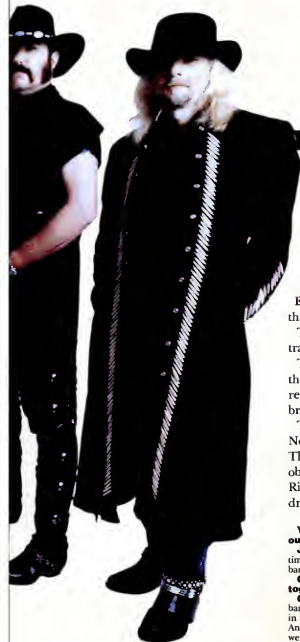


# YRD

## ERVIEW

# Tales Of Southern-Rock Survival

BY JOHN SWENSON



From left: Jeff McAllister, Billy Powell, Johnny Van Zant, Rickey Medlocke, Gary Rossington, Hughie Thomasson, Leon Wilkerson

**I**n 1973, Lynyrd Skynyrd made its official music-industry debut in a packed Atlanta club, Richard's, where the Sounds Of The South label introduced what producer Al Kooper heralded as "the American Rolling Stones."

Lynyrd Skynyrd was a finished package that night—the group's astonishing live intensity was branded into the minds of everyone who witnessed this historic event. From the grim statement-of-purpose "Workin' For MCA" to the apocalyptic finale of "Free Bird," it was obvious that this was a band for the ages. Ronnie Van Zant, its frontman and leader, pushed each story forward with violent, poetic purpose; Allen Collins, Gary Rossington and Ed King spun interlacing ropes of electric guitar lines crackling through the mix, a sound that created mayhem despite its carefully calculated precision.

This was the real future of rock 'n' roll, destined not for Hollywood fame but for blood, tragedy, redemption and, ultimately, survival on its own terms.

The band was derailed by the infamous 1977 plane crash that killed Van Zant, Steve Gaines, the guitarist who replaced Ed King, and his sister, vocalist Cassie Gaines. A decade later, the remaining members reassembled for a tribute to Lynyrd Skynyrd, with Ronnie's youngest brother Johnny singing. That band, after a few more changes, is still going strong.

Twenty-five years after that memorable debut, Lynyrd Skynyrd played a pair of shows at New York's Beacon Theater that bristled with the energy of a new band trying to prove itself. The following interview took place after the first night, with all nine members offering their observations on Skynyrd history—vocalist Johnny Van Zant, guitarists Gary Rossington, Rickey Medlocke and Hughie Thomasson, keyboardist Billy Powell, bassist Leon Wilkerson, drummer Jeff McAllister and background vocalists Dale Krantz-Rossington and Carol Chase.

**You guys were obviously having a lot of fun out there last night.**

**Johnny Van Zant:** We've been having a real good time. We've been at this over 11 years now. I've been in the band longer than Ronnie was.

**Gary, you used to talk about how you first got together through playing baseball.**

**Gary Rossington:** Me and Bob Burns had a little band, and Ronnie was in a band called Us, and Allen was in a band called the Mods. Our band was called Me You And Him. Larry Junstrom played with us. Me and Bob went to watch Ronnie play baseball one time; he was on one team, and we were on a team called the Mustangs. We were right on the third-base line, and Ronnie hit a line drive and wham it hit Bob Burns right in the head and knocked him out. Ronnie thought he'd killed him, so he came runnin' over.

Then we went back and talked, and we went over to Bob's house. Ronnie just lived down the street. He saw the drums and the guitar, and we just started playing "Last Time" by the Stones and "Gloria." We got a band up that day, and we went and got Allen Collins. He was riding his

bike down the street. Ronnie was the badass of the town, and he had this big old red Mustang. Me and Bob were in it going down the road, and we saw Allen, and Bob went, "Hey, that guy's got a guitar, and he's pretty good, Ronnie." We were looking for anybody with equipment. So we pulled up and yelled "Hey Allen!" and he saw Ronnie, and Bob was pretty bad at the time too, so he took off, riding his bike out in the woods, threw his bike down and climbed up a big old oak tree. The rest of us are saying, "Come on down, we only want you to play with us," but he thought Ronnie was gonna beat him up. So we started to play music together 'cause we liked the Beatles and the Stones, the Yardbirds, and we started to dream, and the dream came true.

**Billy Powell:** I played guitar in Leon's band, the Little Black Eggs. I had been taking classical piano lessons for years, then one day I decided to pick up the guitar, and we started this band the next day. We only knew one song.

**Allen Collins** later taught me how to play "Light My Fire."

**Leon Wilkerson:** Little did we know that we were gonna end up with a band as famous as Lynyrd Skynyrd.

*Continued on page 154*



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# LYNYRD SKYNYRD

## 25TH ANNIVERSARY

# Rock 'N' Roll Rebirth

1977's tragedy wasn't enough to derail one of the South's key musical transports. Skynyrd was and is a working band. In its present-day incarnation, the group ties its musical past, present and future together with cookin' performances five days a week.

BY RAY WADDELL

When Lynyrd Skynyrd's plane went down in the Mississippi swamps on Oct. 20, 1977, it not only signaled the beginning of the end for the hugely popular Southern Rock scene. Many felt the tragedy would close the book on a great American rock band, as well.

But an indomitable spirit and a fiercely loyal fan base have kept the Skynyrd sound alive, turning a new generation on in the process.

Following the infamous plane crash, Lynyrd Skynyrd members first performed again as a band at the Volunteer Jam in January 1979 at Municipal Auditorium in Nashville. Before the Rossington-Collins band had made its debut, Charlie Daniels welcomed the scarred survivors to his stage in one of the most memorable concert

and I hadn't even seen some of the guys, none of the crew, since the crash."

Rossington says they didn't intend to perform that night in Nashville. "A lot of us were still kind of messed up," he says. "Charlie Daniels, God bless him, wouldn't take 'no' for an answer. I know it was the scariest I've ever been on stage."

That Jam performance led to Rossington and the late Allen Collins forming the Rossington-Collins band, but would be nine years following the jam appearance that any group would play again under the Lynyrd Skynyrd banner.

### REBIRTH OF THE LEGEND

With the demise of RCB, Rossington formed a new band—and ran into Billy Powell and Leon Wilkerson at an Atlanta gig. One thing led to another, and soon they were discussing a one-night Skynyrd tribute gig at the Fox. It blossomed from there, as Rossington brought Ed King and drummer Artimus Fyfe into the fold.

With the nucleus of a Skynyrd band in place, the formidable task of replacing the late great Ronnie Van Zant remained. Bandleader, vocalist and principal lyricist for Lynyrd Skynyrd, Van Zant remains one of the most beloved figures in rock history, particularly in the South. When Skynyrd first discussed reuniting in 1987, younger brother Johnny Van Zant was the last piece of the puzzle. He knew he had big shoes to fill.

"We had a meeting in Jacksonville, and when I walked in and saw all the surviving members, that was the deciding factor," says Van Zant. "In my heart, I know that the last thing Ronnie did with Lynyrd Skynyrd was a plane crash, and I believe if he could've changed anything and made it better, he would've done something to keep Lynyrd Skynyrd going."

Early rehearsals with the revived Skynyrd were intense, Van Zant says. "I was scared—hell, I was scared the first seven years in this band," he laughs.

Johnny's history with the band is, of course, a long one.

*Continued on page LS-22*

### THE BILLBOARD INTERVIEW

*Continued from page LS-4*

put together, and I remember watching them. Even though I was the drummer then, I was always able to watch Allen and Gary, how they put things together. So, when I was forming ideas for the band, I just said, "If it were Allen sitting in the room, how would Allen have approached it?" and do it that way. But it's always gonna come out Rickey Medlocke too. Basically, that's how I approached it with this band. You've got to have some insight into the people who were there before, who gave it that essence—put yourself in that position and write to that.

**Hughie Thomasson:** I've known the Skynyrd boys since 1972. I started the Outlaws in 1968. Our managers knew each other; we opened for them at Mother's in Nashville. We've been good friends ever since. The Outlaws ended up doing several tours with Skynyrd after that. The band would always invite me up to jam on "...the Breeze" and a couple of songs, so we've known each other since then. It wasn't like walking into a band full of strangers for me, it was more like joining up with old friends.

**Dale Krantz-Rossington:** I was from Detroit, so I don't think I really understood, even though I was singing with 38 Special. We toured with Skynyrd early in 1977. I really learned to appreciate them when I stood at the side of the stage in '77, and in about 20 seconds I got it when I saw Ronnie just kind of cruise that stage, walking against the beat, just totally in control. I'll never forget the impact they had on me that night. They were the most magical, frighteningly powerful band I had ever seen.

**Powell:** I was a roadie for the band for a year and had been taking classical piano lessons since I was six years old. I wired amplifiers for the band back then. One night, after



1974 photo. From left: Artimus Fyfe, Leon Wilkerson, Billy Powell, Ronnie Van Zant, Allen Collins, Gary Rossington

a high school prom in Jacksonville, there was this old piano up there on stage, and after the gig I sat down and played my version of "Free Bird," and Ronnie's jaw dropped. "You play piano like that, and you didn't tell us?" he asked. I hadn't mentioned it before. Ronnie said, "You wanna join the band?" It was my first dream come true.

We were going good, then the tragedy, Oct. 20, 1977, just took the rug right out from underneath all of us. **Wilkerson:** For me, the plane crash was total instant annihilation, which I count as a blessing.

**Powell:** I guess I'm the one who's cursed with remembering every detail. I wasn't knocked unconscious. It was terrifying, it was unbelievably, indescribably, don't-wanna-know terrifying. You don't wanna know. When you know you're fixin' to die in 15 minutes, gliding over the palm trees and swamps, fixin' to die, it is terrifying. There's nothing you can do about it. It felt like being hit with 150 baseball bats while rolling down a hill in a garbage can. It was getting hit all over the place. On impact, every seat belt broke. The nose cone was all the way off, a steel rod went right through my arm. Leon was out cold, all his organs were shoved up into his chest, his teeth were knocked out. Here I am, trying to hold my nose on my face over here. That's as far as I'll tell you about it. For three years, all we could do was ask why God did this at the peak of our career. The ones up front were the most critically injured and killed. The ones in the back, some of us just got out and walked around in a daze, in one or two feet of swamp mud with the sun going down and alligators and snakes everywhere.

**Rossington:** I have to think about it sometimes. People do ask me. This is October, the reunion month and all that. You do think about it. When something that dramatic happens, you always think about it. You remember when your parents die, when your first dog dies. My father died when I was 10, that was the only big thing that ever happened to me until then. You learn to live. You have to in order to survive and not let it drive you

*Continued on page LS-8*



Guitar army at work: 1998

moments in Southern Rock history. They played an instrumental version of the band's signature "Free Bird" and were embraced by the crowd.

"I just watched the tape of that show again recently, and it sent chills up and down my spine," Daniels says. "There were a lot of emotional moments at the Vol Jams, but that had to be the most emotional."

Skynyrd guitarist and co-founder Gary Rossington agrees. "It was real heavy," he recalls. "We hadn't played,



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# LYNYRD SKYNYRD

## 25TH ANNIVERSARY

# Skyrnyrd's Wryte Cluff

## The Stories Behind The Songs

For the past 25 years, Lynyrd Skynyrd's songs have come across with a conviction and authenticity that fans understand, whether it's about putting Neil Young in his place or fleeing an irate boyfriend. "They're always about something that happened to one of us," says Gary Rossington. "It's always the real deal."

BY RAY WADDELL

**L**egendary rock 'n' roll bands tend to have one thing in common: great songs. Though many of Lynyrd Skynyrd's greatest are marked by regional and generational references, these songs reach fans in a way that transcends age and geography.

For the past 25 years, Lynyrd Skynyrd's songs have come across with a conviction and realism that fans get, whether it's about putting Neil Young in his place or fleeing an irate boyfriend.

Billboard talked with the band's Johnny Van Zant and Gary Rossington about some of Skynyrd's best-loved songs. "Back in the old days, whoever came up with the idea for a song took their name as co-writer," says Rossington. "Ronnie usually wrote all of the lyrics and had a lot of musical ideas. Nowadays, anybody that has anything to do with it gets a co-write."

Rossington says virtually all of Lynyrd Skynyrd's songs had their origin with true events. "They were always about something that happened to one of us," he says. "It was always the real deal." Here's how some of the best-known Skynyrd songs came about.

### "FREE BIRD" (Ronnie Van Zant and Allen Collins)

Initially penned as a tribute to the late Duane Allman, "Freebird" became a live tour de force when the band was forced to keep adding guitar solos to fill out early live sets. The song has become an anthem and an unfortunate tribute to its lyricist, the late Ronnie Van Zant. Wyonna has been one of the few people with the guts to cover "Freebird."

"The way 'Freebird' started was Allen had the chords for about six months, the pretty part at the beginning of the song, and Ronnie never came up with a melody to fit it," Rossington recalls. "Then we changed it around, and Ronnie said, 'Play it again,' and he sang it all the way through."

Rossington said he came up with the three chord changes at the ending jam of the song. "We were playing at the Comic Book Club on Forsythe Street in Jacksonville, and we had to play five sets a night," Rossington says. "We had to let Ronnie take a break because he wore out his throat, and every night 'Freebird' got longer and longer."

"Free Bird" is one of the few low songs Lynyrd Skynyrd has," notes Johnny Van Zant. "I believe one of the reasons

it's so big is because a lot of people relate to losing someone they love." Johnny was with Skynyrd two years before he ever sang "Free Bird" live, with the band performing the classic as an instrumental. "Finally, one night in Sacramento, Gary said he wasn't going to play it anymore."

Van Zant recalls. "He said, 'This song has lyrics and you sing.' I've sang it ever since, it's a great song."



Gary Rossington, '70s (top) and Johnny Van Zant, '90s

### "SWEET HOME ALABAMA" (Ronnie Van Zant, Gary Rossington and Ed King)

Written as a reply to Neil Young's "Southern Man" and "Alabama" rants against Southern culture, "Sweet Home" struck a chord and became Skynyrd's biggest radio hit, winning Young's admiration in the process. The instantly recognizable opening guitar licks and Van Zant's urging to "turn it up" have become a Southern Rock mantra. The song has shown up in countless television shows, sports arenas and movies ("Con Air," "Forest Gump," "Crimson Tide" and "Water Boy").

I came up with the intro part and the melody, which is three chords," says Rossington. "Ronnie started playing around with it, and then Ed [King] added all those picking parts."

Skyrnyrd had just finished a tour of Alabama when the song was written.

"We were listening to Neil Young, who was one of our favorites," Rossington recalls. "We were listening to those songs where he's cutting' down the South. Ronnie cut Neil Young in 'Sweet Home' kind of as a joke."

As to the song's enduring popularity, Rossington says, "It was just the magic of the times."

"That song is the best anthem the state of Alabama ever had," says Van Zant. "It's just a good-feeling song. It related a lot to what was happening politically at the time, but it seems to fit all the stuff that's happening in Washington today, too."

### "SIMPLE MANN" (Ronnie Van Zant and Gary Rossington)

An honest portrayal of a mother's advice to her son, "Simple Man" is one of the band's best-loved tunes.

"Ronnie's grandmother had just died, and I went to the funeral with him," Rossington says. "After that, we went back to his apartment and wrote the song real quick, about

Continued on page L5-27

crazy. It did drive us to drinking and drugs for a while, but now we're back. I don't really like to talk about it just because all that stuff happens and everybody has a different story of what they saw; there's a lot of freaky things that happened from that. When you fall out of the sky and people die all around you and you're in the swamp, it's like Viet Nam or something, seeing all your friends and family dead and screaming and metal and flames, it's a heavy thing to lay there for hours waiting for help. It's real weird, but God gives you the power to forget all the bad things and the real bad hurts, physical and emotional. You just learn to live with it. I have. All the guys in the band now, they lived it through us."

**Jeff McAllister:** The band is a story of survival. The older members have gone through so much in their lives—Hughie, Johnny, Rickey, everyone has had the things they survived. Lynyrd Skynyrd is a band about survival; we started over here and came out of here.

**Van Zant:** Before I was ever asked to be a part of this, I was a fan and, looking at it from a fan point of view, you have to say it is a survival story.

**Medlock:** One night during the first tour, after I rejoined the group, Gary looked over to me and said, "I wanted to ask you this ever since you got back in the band. Where were you that night? You were supposed to be with us that week. Ronnie had invited you to go out and ride with us. Where were you?" I was right down the road, playing a club in Columbia, S.C. They were in Greenville, I was in Columbia. When it happened, some guy came running into the club, yelling about it. I quit and immediately went back to the hotel room and got on the phone. Momma picked it up, and she was in hysterics. I went through a period for a while feeling guilty, that maybe if I had been there something would have changed, I could have made the difference somehow.

Maybe it was my destiny. Gary said, "You were meant to be here now." I'm so glad to be back with Gary anyway, because he's like a long-lost brother.

**Powell:** Then we formed the Rossington Collins Band with Dale singing the lead vocals.

**Rossington:** We did that to kind of try to get away from being compared to Lynyrd Skynyrd right off the bat. Me, Allen and Ronnie were so close, we didn't want people to think we were just gonna come right back out with another singer; we had Paul Rodgers was gonna sing with us, Ronnie Hammond, we talked with Gregg Allman, but we went with Dale, a female she was the perfect choice.

**Van Zant:** I was happy about that because Ronnie was my brother and I couldn't see anybody taking his place. But a woman singer was a whole different direction.

**Dale Krantz-Rossington:** It was an amazing time. I was a little background vocalist from Indiana. I had to sing from my toes because I was scared to death of them, and that's the truth. I was so scared of Gary and Allen. I had led a band, but I had never written lyrics. When they said, "Write a song," you did never written they told you to. We opened the show for them in the spring of '77 with .38 Special, Donnie's band. I was singing background vocals with my younger sister at the time. Two years after the crash, I was still working with .38. They were throwing around some heavy names—Paul Rodgers, Gregg Allman—but they were so worried about falling into the

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# LYNYRD SKYNYRD

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# LYNYRD SKYNYRD

**25TH ANNIVERSARY**

## THE BILLBOARD INTERVIEW

*Continued from page LS-8*

comparison. They burst through the door one night and said, "Would you like to work with us?" I said, "Yeah." They said, "Do you write lyrics?" I said, "Yeah," even though I hadn't before, but it worked out.

**Rossington:** That was a great band, and we would have gone on except there were so many other things. Allen's wife died, pregnant; that drove him to drugs and drinking, just terrible, and I was his best friend, so we were in it together, and, boy, it was terrible. That had to end. I get upset about Allen Collins; he kind of gets forgotten about. You read more about Steve and Cassie than Allen because he didn't die in the crash, but he was as big a part of the band as Ronnie and me. We wrote all those songs together.

**Powell:** All we did was fight, fight, fight, because everybody was so upset over the plane crash. The band broke up, and Leon and I began playing with Mark Farmer in a Christian band.

**Wilkeson:** I got out of the band I was playing in with Billy, because I sensed something was fixing to happen with the 10-year anniversary of the tragedy. And it did.

**Powell:** In 1986, the Rossington band was playing in Atlanta, and we jammed with them at the Fox Theater at the end of their set. We did "Sweet Home Alabama" and

**I've known the Skynyrd boys since 1972. I started the Outlaws in 1968, we opened for them in Mother's in Nashville, and we've been good friends ever since. I saw Skynyrd in the beginning, and it was a powerful band—still is—and I got a lot of the inspiration and heart from watching them back then that I've carried with me ever since. Ronnie used to say, "I'm your best friend until we take that stage, then I'm your worst enemy. We'll take your crowd, and once we're done playing, I'll be your best friend again."**

**—Hughie Thomasson**

"...Three Steps," and the place went nuts. We brought the bus down. So I talked to Charlie Bruce about doing a tribute. Gary didn't want to do it at first, Johnny didn't want to do it, but we said it's 10 years on; we need to have a tribute. Charlie agreed and talked to Gary; that's how we got the wheels turning in 1987. It was going to be a short tour, a six-week tour, but the magnitude of the tour was so great that here we are.

**How hard was the decision to start over?**

**Powell:** Anybody's entitled to change their mind after 10 years; we weren't on pain medication anymore, we weren't bitter.

**Krantz-Rossington:** I knew that Gary had a really rough time with this [the new Lynyrd Skynyrd] from '87 on. He took this project on, assuming it was gonna last for literally one week. We were going to do a tribute to Lynyrd Skynyrd. Nobody at that time thought we'd do 100 shows, let alone come to grips with writing new material under that name. Every step of the way, this has been a big step for Gary to take. But just in the last two years with Hughie and Rickey coming in, it has really worked. The spark for Gary really was the guitar army, and I'm not sure he had found that and the camaraderie with the other gentlemen that he did with Rickey and Hughie. Man, they brought some life into this thing.

Gary was a big package to take on. I thought Skynyrd, with all the ghosts and the emotional baggage, was only

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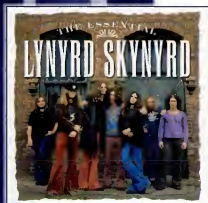


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# LYNYRD SKYNYRD 25TH ANNIVERSARY

## THE BILLBOARD INTERVIEW

Continued from page L5-10

going to be heartache for him. I wanna tell you I fought it for a long time. I was afraid it was gonna somehow be bigger than us, then it dawned on me about five years into it that it definitely is bigger than all of us. Skynyrd is huge, and once you kind of give up to it and support it you can ride that wave. It's so huge, it's bigger than the band, it's bigger than Gary and I. We couldn't have fought this. It's got an energy of its own.

**Van Zant:** I never dreamt I would be playing with these guys. Never wanted to really; that thought never crossed my mind. Even 10 years after the plane crash, it never crossed my mind, until Gary actually came up to me and said, "We wanna do something besides it being the last thing Lynyrd Skynyrd did was to have an airplane crash." The more I thought about that, the more I realized that Ronnie put his life and soul into this band, and he wouldn't have wanted that to be the last thing that the band ever did. It gives me great pleasure to go out and sing songs he wrote. He was a great writer, great singer, he was a stylist. It's pretty amazing that his songs still live on. After we're all dead and gone, his songs will live on.

**At first, during the "Tribute" tour, the band played "Free Bird" instrumentally...**

**Van Zant:** I remember, it was in Sacramento. Gary came back and said he wasn't gonna play "Free Bird" anymore, not unless I sang it. He said Ronnie was a songwriter and a singer, and he wants you to sing those words.

**Was that a scary moment?**

**Van Zant:** Sure, it was. That's a tough song to sing. I used to think the Skynyrd songs were a piece of cake to sing, but there's a lot of attitude, little things, especially "Free Bird," there's a lot of little low notes, little things Gary and I have to tune in on because the slide guitar goes with the vocal. If we're not right on pitch, we're crashing.

**Krantz-Rossington:** Johnny's grown up over the years. He's come a long way. It was tough to see him grow up into this role, believe me, but it was beautiful in a very bittersweet, tough way; we had to pull those "Free Bird" lyrics out of him. We had to fight him to get him to do it. I remember Gary saying, "I'm not gonna play it one more night if you don't get out there and sing it." And Johnny said, "Well, I won't," Gary said, "He wrote those words, he wants people to hear the words." He didn't care about doing it instrumentally anymore. Johnny's come a long way.

**Thomasson:** Johnny is always a surprise. I've known Johnny since he was knee-high to a grasshopper. The Johnny Van Zant Band, he had his own band. He's doing a fabulous job. There's nobody else on this earth who could stand in and do what he has done. He may be the one that knows it the least of all. He's not one for patting himself on the back, but his brother would be proud of him.

**The current lineup came about after Ed King, who'd been part of the reunion lineup, had to leave for health reasons.**

**Thomasson:** The band called up and said they needed someone to fill in for Mr. King; he had health problems. The Outlaws were still playing, I would have not done this, had it been any other band. I've been offered jobs with numerous bands with much higher stature than the Outlaws, and I turned them down, because, while it was a great honor to be asked, I wasn't done with what I was doing, and it wasn't the kind of music I wanted to play. This was the only band that I would have even considered playing with, much less being here right now, doing this, because it's a rock 'n' roll band. That was three years ago, and I'm still here, so I guess I passed the audition.

**Rickey came in right after that.**

**Rossington:** Ed King had a heart problem, and he had to get off the road, so we got Hughie. And I had just seen Rickey at the premiere of the "Free Bird" movie in Atlanta. We almost thought at first we didn't know if he could just settle down into a sideman role—he was fronting his own group, Blackfoot. He was pretty wild, and he just did his thing. But he fit in perfectly. He's just

Continued on page L5-16

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# LYNYRD SKYNYRD

25TH ANNIVERSARY

## What They Say About Skynyrd...

*The thing I always remember about Lynyrd Skynyrd was their Oakland Stadium date in 1977. Peter Frampton was headlining, and had just sold 2 million records. But before he went on, Lynyrd Skynyrd's last 60 minutes—where they went from "Sweet Home Alabama" to "Freebird"—were probably the finest 60 minutes of stadium rock I'd ever heard. The audience—60,000 people—was just overwhelmed. There was nothing more they could get from the afternoon, so they started to leave. By the time Peter Frampton finished, the stadium was practically empty. It wasn't that he was bad, it was that Skynyrd had done something that almost never happens: they played the set that no one could follow.*

—Gregg Perloff, co-president, Bill Graham Presents

*I rode my Schwinn to the local record store and bought my first vinyl record, "Sweet Home Alabama," with my lawnmowing money. I wore it out on the record player. I remember thinking that this guy Lynyrd Skynyrd really kicks ass. I still think he kicks ass.*

—James Hetfield, Metallica

*Over the years, Ronnie became a true friend. He'd call me once a month just to say hello. Once, during a dispute, their Kansas City date was taken away from me and given to another promoter. When I talked to Ronnie about it, he said he wouldn't play for anyone else there except me. So, come time for the date, Ronnie got mysteriously ill and canceled. The date was re-booked, and when it came up, Ronnie was ill again. That's the kind of loyalty you can expect from him.*

—Barry Feg, Fogline

*I've been a fan of Lynyrd Skynyrd for over 20 years. They have earned a hallowed place in contemporary music with their own unique brand of rock via the American South. They've withstood many challenges—some of them very tragic—and continue to prove through their recordings and tours that the soul of this great band survives.*

—Phil Walden, president/founder, Capricorn Records

*Lynyrd Skynyrd changed the way the world viewed Southern Rock culture of the '70s. And Dan and I smoked a lot of pot to those records.*

—Emerson Hart, lead singer, Toxic

**L**ynyrd Skynyrd, in my opinion, is the purest rock 'n' roll band to ever come out of this nation.

—Charlie Daniels

*With the death of our heroes comes the birth of their legacies. That's how it is with Dad and Skynyrd. Some people say they should give it up. That would be like asking the Yankees to fold up because Dad, Ruth, Martin and Mannon are gone. Lynyrd Skynyrd is satisfying a very compulsive need for excellent, mind-operating, too-tantalizing rock 'n' roll.*

—David Mantle, son of Mickey Mantle

**W**hen I first saw Skynyrd in 1973, they were a punk band. The audience never knew what to expect, except to have their collective asses kicked. Through it all, 25 years later, they aren't just playing the hits: They're still kicking ass.

—Bill McGathy, president, McGathy Promotions



*Their music is music for and about simple folks living a simple life. The message rings just as true in California or New York as it does in Georgia or Alabama. They possess a one-of-a-kind style that many have tried to copy. The songs have stood the test of time and inspired countless musicians, including this old country-rocker, who is proud to have grown up under the "Freebird's" wing.*

—Travis Tolt

**W**hen Ronnie was 11, he told me, "I'm going to start a band and go places with music." At first, he sang both country and rock. So one time I asked him which direction he wanted to go. He said, "I'll go with the flow" and picked rock 'n' roll. That made me the father of Southern Rock. I think we're the only family in the world that's had three sons in three different rock bands: Lynyrd Skynyrd, 38 Special and the Johnny Van Zant Band.

—Lacy Van Zant, father of Ronnie, Donnie and Johnny Van Zant

*We loved them like brothers. Throughout their careers, they have played extraordinary music: pure American rock 'n' roll with no concession to fads or fashions. They are a national treasure, and Americans should be proud of them. We in Bad Company are proud to have called them friends.*

—Simon Kirke



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*Big Joe & Miss Charlene*

**LYNYRD SKYNYRD**  
**25TH ANNIVERSARY**

# THE BILLBOARD INTERVIEW

Continued from page LS-12

a good old boy. He was around; we all knew each other. We started together. He was part of the Skynyrd blood."  
**Medlocke:** When we did the "Free Bird" movie premiere with that all-star jam, I got a call from Judy Van Zant, Ronnie's wife, who said, "We really want you to be part of this." I was getting ready to go out town with my own band, so I had to cancel two weeks' worth of dates to do it. The band wasn't too happy with it, but what can you say?

My ma, Ruby Juanita, had died in March '94; this was 1995, a year later, so I was thinking about her. She told me everything would turn out OK after she was gone, and it was really weird to me because, all the way up there, I was thinking, "Is this what she had in mind?" Because she loved them guys an awful lot. I don't think Gary and Ronnie and Allen ever really realized how much she cared about them guys from when they used to come over and sit on the porch with my dad and listen to him play.

"Simple Man" was always her favorite song. I remember coming home and hearing her playing it on her 8-track. Ruby Juanita Medlocke. She was Shorty's wife. I remember her saying, "Once I'm out of the way, everything's gonna be all right."

After the jam, I got the call on my answering machine: "Hi, this is brother Gary. I want you to learn 'I Ain't The One,' 'Saturday Night,' 'That Smell' and 'Free Bird,' and I'm comin' over to audition you, and if you pass the audi-

**We've been out on the road with some bands who've been around for a while. They don't look the same, they don't play the same, they don't sound the same. We're real proud of ourselves because we're still there.**

—Gary Rossington

tion I'm gonna give you \$1.50 and put you in the band." So he came down to my house, I sat down with my boom-box and my little amp, and I played "I Ain't The One" note for note. He didn't listen to the rest of it. He said, "You should be in this band, let me call Johnny." Johnny was worried that I wouldn't want to be just a guitar player because I was a singer and a front man all these years, but I remember my daddy always told me, "If you can't be a passenger in the back seat of a car, you'll never get to be the driver." I said, "It's all yours." I promised Gary, on top of it, Allen was such a special person and friend. I'll learn all those songs note for note, leads and everything, and I'll try to be your Allen in the band."

I play the things note for note, and I try to enhance it with my own style, to pay tribute to what he did. Coincidentally, me and Allen's styles were very similar, and we played the same style guitars. It's weird that it came out that way. Every once in a while, Gary or Leon will say, "It's the eeriest thing, a lot of times when you've got your back to you like Allen, the way you move on stage makes it look like it's him there." I don't notice it because that's the way I've always done things. It's just a pleasure being here.

**Krantz-Rossington:** When Hugh and Rickey came into the band, there was another shot of energy, but then they became part of it. It's not just seven members or nine members; this band has always been an entity unto itself. Once they got settled into a groove, everything got really exciting.

**Rossington:** God bless the guys that died, but then there was a lot of other ones that are still with us, where we had our falling-outs or partings of the ways, but you lose each other too. Losing someone who's still living is hard too, if you're arguing or not working with them, it's still hard feelings. We go through drummers like underwear. I

Continued on page LS-18

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think this music wears drummers out. This lineup is it.

**Wilkeson:** Sometimes I think we should call the band Skynyrd Tap.

**Van Zant:** In the past, since I've been in the band, some of the members didn't get along together that well. Being a team is essential. That's why they call it a band, it's a teamwork thing. If somebody's not picking up the ball, somebody else gets it.

**As the new drummer in the group, were you a Skynyrd fan?**

**McAllister:** It's unAmerican not to like Lynryd Skynryd. I was with Hank Williams Jr. for three tours. In 1995, we toured with Skynryd, and I got to know Johnny and Leon a little. Hank is liable to throw in a couple of Lynryd Skynryd songs in his sets—"Sweet Home Alabama," "Gimme Three Steps"—you really have to be on your toes, you never know what he's gonna throw at you. Johnny and Leon went out to hear me play a couple of times, and, when their last drummer spontaneously combusted, they gave me a call. Playing with Lynryd Skynryd is physically taxing on the drummers, it's a workout. You've got to hit 'em as hard as you possibly can, which I do every night. You have to go for the throat.

**The new songs you've been writing fit right into the Skynryd mold.**

**Thomasson:** One of the things that was discussed is that we had to maintain the Lynryd Skynryd sound. Even though we had two other guitar players, like Rickey and myself from two other dominant bands like Blackfoot and the Outlaws, we'll forget about Blackfoot and the Outlaws. This is Skynryd. That's how we dealt with that, and that was the right way to do it. We focused totally on Skynryd, went back and listened to the old stuff, refamiliarized ourselves with the style of the band, talked about it and wrote the songs with that understanding. And, if it didn't sound like Skynryd, boy, it got tossed right away.

We work really hard at writing new material. We all sit down with an open mind, and we all

# LYNRYD SKYNYRD

## 25TH ANNIVERSARY



The band in 1994. Front: Mike Estes, Johnny Van Zant, Leon Wilkeson. Back: Ed King, Gary Rossington, Billy Powell, Owen Hale

throw ideas out, and we weed 'em out real quick between Gary and Johnny especially; they can tell if it's sounding like a Skynryd lick or not. So we get rid of the stuff that doesn't fit immediately, focus on the stuff that is the Skynryd lick, work on those. We have so many ideas that it's not hard to do that.

**Medlock:** Gary and I had written songs before, in the early days, but the four of us had never written together. Gary was in Skynryd, Johnny and Hughie and I had our own bands, each guy collectively successful. We didn't know how to start. I would try to come up with a chorus and an idea on guitar; Hughie and Gary would play ideas, and we all picked up on each other and cut our own little

niche while we did it. I put myself in what I call "the Lynryd Skynryd frame of mind."

**Van Zant:** It's taken a while for me to fit into Lynryd Skynryd. Hopefully, it only gets better. The writing thing is starting to come around, especially with this lineup, with Rickey and Hughie, myself and Gary. We have a blast writing together. We just got through writing four songs down in Nashville. We've got one called "Workin'," another called "Big Brother." "Workin'" is just about getting up and doing it every day, no matter what; we all work. "Big Brother" is about, hell, you can't sneeze these days without somebody knowing about it, there's a camera or something.

I've always been compared to Ronnie because we're all from the same family. It's always been around us, all my life, and every song I've ever written has always had a message to it. I think that's the one cool thing about Skynryd, a message in a song.

**Rossington:** We've been out on the road with some bands who've been around for a while. They don't look the same, they don't play the same, they don't sound the same. We're real proud of ourselves because we're still there. Everybody knows it's not Ronnie and Allen and Steve anymore, it's Johnny and Rickey and Hughie, and they're coming to see us, they're coming to see this band. It ain't new Skynryd to me, it's just the continuation of Skynryd. Johnny took Ronnie's place, but Ronnie would have loved that. He's been with me longer than

Continued on page LS-20

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# LYNYRD SKYNYRD

## 25TH ANNIVERSARY

### THE BILLBOARD INTERVIEW

*Continued from page LS-18*

Ronnie was now, so it's kind of cool, Skynyrd has gone on. We do the old songs good or better than ever, and the new stuff is now.

**Powell:** We worked really hard on "Twenty" to get back to our roots. It has a live-room, noise-in-the-studio sound. We recorded it at the Muscle Shoals Sound studio. Ego, success has never gone to our head. That's why we're still around. We're not that much different than you. The ego is the sign of downfall with most bands.

**Rossington:** We just stick with our music. Music's our gimmick and what we do. You either dig it or don't. We play the music with our own style. I think it's time again. Things go around in circles. I think people are ready for us again.

**Wilkeson:** I think we are, right now, the best lineup since the beginning. I roll with the changes. I'm on the seventh drummer now. The last two drummers were studio-experienced, so they could read charts, which makes it easier to show them what to do. But it's still more the attitude and personality and the team spirit that has to be good. This lineup now is where the band has been striving to be since the plane crash. Now is the happiest, most positive it's been since the tragedy. Every night is exciting, and it seems to get a tad better each show. I kind of wish we had waited on the live album, because we're even better now.

**How long can you see yourselves doing this?**

**Powell:** The Rolling Stones are in their mid-50s. We're

*Continued on page LS-24*

# LYNYRD SKYNYRD

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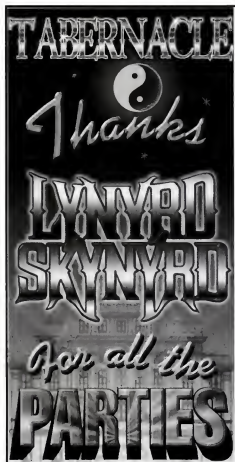
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LYNRYD  
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ROCK 'N' REBIRTH

Continued from page LS-6

"I remember me and Ronnie and [Van Zant patriarch] Lacy used to take Johnny fishing with us when we were off the road, and Johnny was just a little kid," Rossington recalls. "We couldn't cuss or talk about girls because Johnny was listening."

Rossington says it was tough for everybody. "Allen [Collins] was there in a wheelchair, and every time we'd do something wrong, he would stop us."

Now in his 11th year fronting Skynyrd, Johnny Van Zant has done so for longer than Ronnie did, a fact not lost on the younger Van Zant. "It's kind of ironic, to be honest," he says. "We all had our ass on the line."

After the 1987 history tour, a decision was made to continue on. "After that last show in Dallas, it just seemed like a piece of us was gone," Van Zant says.

"We didn't have a crash; it just ended," Rossington says. "We all agreed we wanted to keep writing new songs and keep going, and the promoters were calling. This thing is bigger than all of us."

THE MULES

Lynyrd Skynyrd's legendary three-guitar attack has also taken some hits over the years, but it remains a force. Current guitarists Hughie Thomasson and Rickey Medlocke, although respected musicians in their own right with strong Southern Rock pedigrees, had to learn the licks of their former friends to make Skynyrd sound like Skynyrd.

Thomasson fills the roles of both Ed King, an early band member who joined the reunion tours but was sidelined with heart trouble, and Steve Gaines, killed in the plane crash. Medlocke takes on many of the parts filled by Allen Collins, who survived the plane crash but later died from complications of an automobile accident.

"Allen was my man—for me it was very important to get his parts right," says Medlocke, who first gained fame as guitarist and founding member of Blackfoot. "I promised Gary [Rossington] at the very beginning that, before I played a note for Lynryd Skynyrd, I'd listen to every note Allen played. I'm not the worst. I try to create the same kind of excitement that Allen Collins did on stage."

Thomasson, who co-founded the band the Outlaws, feels the same way. "I did a lot of tours with Lynryd Skynyrd in the old days," he says. "I remember playing a couple of songs with Skynyrd one night, and Ronnie hit me in the ass with the mike stand and knocked me into the audience. It changed my life."

They all knew that comparisons to the original Skynyrd lineup were unavoidable, and it's a situation they welcome. "When we started this, we knew that everybody would compare us to the old Skynyrd," says Thomasson. "We say 'Bring it on.'"

From the label's standpoint, Tom Lipsky, president of CMC International, feels Skynyrd has found the right home. "Our label is based on re-establishing successful acts with a history," he says. "The heart and soul of CMC are artists that define a certain style, and Lynryd Skynyrd absolutely defines Southern Rock. Skynyrd to me is one of the pillars of CMC."

The first CMC album "Twenty" released in March of 1997, was received very well. Lipsky notes, "Skynyrd's main format is mainstream rock radio, which loved the fact that the band was back with a new album," he says. "We saw strong spins, strong liveplay and strong phones."

Lynyrd Skynyrd's enthusiasm carries over into their relationship with other label personnel. "These guys are great to work with," says Mike Karden, general manager at CMC. "I've worked with a lot of bands over a lot of years, and the professionalism and 'get the job done' attitude of Lynryd Skynyrd makes it a pleasure. To me, they are one of the hardest-working rock 'n' roll bands in the world."

NEW ALBUM BY SUMMER

The next album was the "Lyve From Steeltown" collec-

Continued on page LS-25





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# LYNYRD SKYNYRD 25TH ANNIVERSARY

## THE BILLBOARD INTERVIEW

Continued from page L5-20

in our mid-40s, and they're still doing it, so we don't see any reason why we can't. And, right now, there's a new electricity and fire in this band. Being sober, nobody gets in fights anymore. There's a new electricity, and that surprises me. I thought we'd all be sitting around in chairs when we were pushing 50. How many more years do we have ahead of us? I'm hoping 10, but, if that comes, who knows what might happen?

**Medlocke:** If the band quits enjoying what we're doing—playing and touring—we probably should get out of it and not let it fall to the bottom, where everybody goes. "These guys are tired old rock 'n' rollers." I think consistency is very important. The band has that consistency every night. We're not beat up and fractured, angry at somebody, screwed up on drugs and alcohol. We want to appreciate what we have while we have it and be able to hold on to it as long as we can hold on to it and give that audience—especially the young ones who are coming out now, which is an incredible thing on its own—we want to give them their money's worth every show. Sixty-five percent of our audience is teenagers now.

**Now you have mosh pits in front of the stage.**

**Rossington:** Lynyrd Skynyrd with a mosh pit! These kids get going and the kids are hody surfin', passing each other across the top of the crowd. At first, it freaked us out.

**The Rolling Stones are in their mid-50s. We're in our mid-40s, and they're still doing it, so we don't see any reason why we can't. And, right now, there's a new electricity and fire in this band. Being sober, nobody gets in fights anymore.**  
—Billy Powell

"We play over 100 shows a year,  
and not one of them goes by  
without someone yelling 'Freebird!'"

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Johnny was afraid somebody was getting seriously hurt, and his kid had to say, "Dad, this is what we do, it's cool to do that." When you see it and they're having a good time, there's just nothing like it.

**Carol Chase:** We were playing this little gig in Italy, and the people were crying; they couldn't believe Lynyrd Skynyrd had come there. Then they did the soccer chant at the end: we had to come back and play again.

**Krantz-Rossington:** It has really picked up over the last year, especially this year. Looking out and seeing these young kids moshing to "Simple Man," we knew it had crossed over to another generation.

**Chase:** I think kids are surprised at how much energy we do have. I think they thought this was their parents' band.

**Medlocke:** It's almost like a new birth of the band. I just wanted to play music; I never thought it was going to be as big as it became. It freaks me out when I start thinking about it.

**Thornasson:** We're on a mission. We know we love what we do, and we're blessed to be able to do it, so we try not to forget that. We're fortunate that this many people are into Lynyrd Skynyrd and want to see the band.

It's fun for me again. There was a time when I was successful, but the thrill was gone out of it. It's back, it's real, it's exciting. I'm gonna make the most of it. I'm looking forward to going back on the bus, that's how much I like it.

**Van Zant:** The cool thing about doing this now is that we have gotten so many young kids turned on to us, it's amazing. I love the old fans, too, don't get me wrong, but it's really cool to take the music to new fans too, who never got to see the band. It's like Ronnie was the quarterback and I'm the receiver going for the touchdown.

**Do you feel Ronnie's spirit on stage?**

**Van Zant:** I can feel his presence every time we're out there. You can't possibly not feel it. There's a driving force behind Lynyrd Skynyrd that's bigger than any of us. ■

## THE STORY OF A BAND

Continued from page LS-4

Whiskey" and "Gimme Three Steps" had been hammered into classic-rock gems. "Sweet Home Alabama" from "Second Helping" and "Saturday Night Special" from "Nuthin' Fancy" kept the band in the charts, while a non-stop touring schedule built Lynyrd Skynyrd into one of America's most popular live acts, a status confirmed by "One More For the Road," which featured new guitarist Steve Gaines, who replaced King in the lineup.

The glory days of Southern Rock ended with the 1977 plane crash that apparently also ended the career of Lynyrd Skynyrd. Rossington and Collins continued on with a new group fronted by the extraordinary vocals of Dale Krantz, who would eventually marry Gary Allen Collins survived the crash but could not overcome the subsequent tragedy of his wife's death. Collins was in failing health, confined to a wheelchair, when the surviving members of the band reconvened for the 1988 Lynyrd Skynyrd tribute tour.

Johnny Van Zant was only 15 when he started playing professionally. Though his two brothers were among the most famous names in Jacksonville, Johnny refused to trade on their reputation and called the group the Austin Nickels Band.

Ronnie took special interest in his youngest brother's group, offering advice and checking the band out whenever he was off the road. Ronnie often told people about his youngest brother, who he claimed had the best voice in the family and would someday eclipse them all. Little did



Filling seats: the band today. Front row: Johnny Van Zant. Second row: Hughie Thomasson, Ricky Medlocke, Jeff McAllister. Third row: Gary Rossington, Billy Powell, Dale Krantz-Rossington. Back row: Carol Chase, Leon Wilkeson

he realize how ironic that prediction was.

But Johnny was only trying to live up to his big brother's own abilities. "I never thought of myself as a better singer than Ronnie," he swears. "Ronnie was a stylistic genius. The way he phrased things was unique and influenced me as well as a whole lot of other people."

Johnny didn't realize he was prepping for his greatest role, fronting the band his big brother led, when he got his first glimpse of rock 'n' roll. After filling in on the reunion tour, singing everything except "Free Bird," which was performed as an instrumental tribute to Ronnie, Johnny became a full-fledged band member in the group's 1990s revival, writing and singing the first new Skynyrd material since Ronnie's death.

### NEW LINEUP AND A NEW LIFE

Under the shrewd direction of Legend Management and with detailed support from Ronnie's wife, Judy, Lynyrd Skynyrd began a new life, starting with the release of the spectacular film "Free Bird," filled with riveting live performances from the band's heyday.

A new Lynyrd Skynyrd lineup was formed, recruiting the guitarist leaders of two of Southern Rock's most enduring institutions—Hughie Thomasson from the Outlaws and Ricky Medlocke of Blackfoot. Thomasson had toured and jammed with the band in the old days and was a trusted friend; Medlocke was a charter member of the Lynyrd Skynyrd band that first went into Muscle Shoals to record. Now he was returning to the fold.

The new lineup released a powerful album, "Twenty," in 1997, highlighted by the band's new set-opening number, "We Ain't Much Different." A buzz began to be generated by the band's awesome live shows and a VH1 documentary that introduced Skynyrd to a new audience. Catalog sales have jumped dramatically in the last year, prompting the release of a new "Hits" package and a reissue of the Muscle Shoals recordings made before the band's official debut.

Right now, Lynyrd Skynyrd is as exciting a live act as ever in the band's history, a fact attested to by the 1998 live release "Lyve From Steeltown." The band appears poised to scale new heights of popularity as it roars into the next millennium. Ronnie would indeed be proud. ■

## ROCK 'N' REBIRTH

Continued from page LS-22

tion, featuring incendiary performances of Skynyrd classics and new material, recorded one raucous night at Coca Star Lake Amphitheater in Bangor, Pa. "We felt we needed to redefine the lineup of the band today and tie it to the musical history of Lynyrd Skynyrd," Lipsky explained. "The historical fans had to hear the songs they love performed by today's band live. It's the past, the present and the future, all tied together."

Lipsky claims Lynyrd Skynyrd will have a new album on the street prior to the summer tour of 1999; Skynyrd was and is a working band. "This is a band with a lot of vitality, and it's important that people feel that," he says. "The thing I love about this band is they walk up on stage because they want to. They look like they're having fun because they are."

Co-manager Charlie Brusco says, "When it's time for these guys to make a record, it's an interesting situation. They go into the studio for no other reason than to make new music. If it's a hit, fine."

## SKYNYRD LYVE

Since its earliest days, Lynyrd Skynyrd always had a reputation as a fierce live band, prone to endless "torture tours" and unmatched audience rapport. Simply put, Skynyrd did and does make promoters money.

"Lynyrd Skynyrd has proven to be a real enduring, great American institution," says promoter John Scher, who has done Skynyrd shows for more than 20 years. Scher's concert footage from a 1975 performance at Ashbury Park's Convention Hall was used in "Free Bird—The Movie."

"Despite the terrible tragedies this band has endured, they've kept up a tremendous level of musicianship," Scher says. "Their management has always had the proper view of the live career, not just take-the-money-and-run."

The 1998 tour was perhaps the most successful in Skynyrd's history. "Every time this band steps on stage they're playing great, and the people that come to hear them have a great time and feel like they got their money's worth," says Joe Boyland, co-manager of Skynyrd with Charlie Brusco. "After all they've been through, they continue to tour and make records, and the fans pick up on

Continued on page LS-27

Congratulations Lynyrd Skynyrd  
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**SKYNYRD  
ON RECORD**  
An Album Discography

**1973**

"Pronounced Leh-Nerd Skin-Nerd" (MCA)

**1974**

"Second Helping" (MCA)

**1975**

"Nuthin' Fancy" (MCA)

**1976**

"Gimme Back My Bullets" (MCA)

"One More From The Road" (MCA)

**1977**

"Street Survivors" (MCA)

**1978**

"Skynyrd's First And...Last" (MCA)

**1979**

"Gold And Platinum" (MCA)

**1982**

"Best Of The Rest" (MCA)

**1987**

"Legend" (MCA)

**1988**

"Southern By The Grace Of  
God: Lynyrd Skynyrd" (MCA)

**1989**

"Skynyrd's Inneryds" (MCA)

**1991**

"Lynyrd Skynyrd" three-CD boxed set (MCA)  
"Lynyrd Skynyrd 1991" (Atlantic)

**1993**

"The Last Rebel" (Atlantic)

**1994**

"Endangered Species" (Capricorn)

**1997**

"Twenty" (CMC  
International)

**1998**

"Lynyrd Skynyrd...Lyve From Steeltown" (CMC  
International)  
"The Essential Lynyrd Skynyrd" (MCA)





our mamas and his grandmother and the things they told us."

"If you look at the members of Lynyrd Skynyrd, none of us have ever felt like we're God's gift to anything," says Van Zant. "We all cut our own grass. I've noticed a lot of people bring their sons to the shows just because of that song. You can't argue with Mama."

**"DON'T ASK ME NO QUESTIONS"** (Gary Rossington and Ronnie Van Zant).

This song is a rather humorous look at the band's frustration with inane questions from journalists and friends back home. The song does advise that if "You want to talk fishin', well I guess that'll be OK." Travis Tritt covered this song on "Skynyrd Flynds."

"This is another true story about coming off the road. When we first started making us, we'd get home and all our friends would start calling us, or a lot of people we used to know who wanted to be our friends," says Rossington. "It's just a quick cut-down song about people buggin' us. We wrote it on the dock at my house."

"Anybody in this business will tell you that you're out so long doing this, when you go home the last thing you want to do is talk about what you did," says Van Zant. "But we will talk fishin'."

**"THAT SMELL"** (Ronnie Van Zant, Allen Collins).

This harrowing powerhouse on the perils of overdoing it on the drugs and alcohol trail was aimed partially at band member Rossington, the "Prince Charming" referred to in the lyric.

"Unfortunately, that song is kind of about me and a lot of other people," says Rossington. "One night, back when I didn't know any better, I was doin' Quaaludes and drinkin' and went out on Labor Day weekend. I had this friend playing at a teen den, and I took this girl with me. We got crazy, and on the way back home I ran into an oak tree, knocked some teeth out and got in trouble. That song's just about getting caught up in the times. We know now that drinkin', drugs and shooting means death. That's not what we're about now."

**"THE BALLAD OF CURTIS LOWE"** (Ronnie Van Zant and Allen Collins).

A ballad about an old black blues player's influence on a young boy, "Curtis Lowe" has become a fan favorite and namesake for countless dogs.

"This song is really about Shorty Medlocke, Rickey's grandfather, who raised him," says Van Zant. "Ronnie just changed it around to make a better story."

Rossington says, "We'd go over to Rickey's house all the time, and his mom would make fried chicken. Shorty played dobro, banjo and fiddle. I'm the one who thought of making him into a black man for the song. There was this song by Tom T. Hall about a guitar player who died, and the singer went into the woods and cried. We kind of based 'Curtis Lowe' on that."

**"GIMME THREE STEPS"** (Ronnie Van Zant and Allen Collins).

A honky-tonk masterpiece, this unabashed rocker features a rousing performance by Skynyrd's legendary mikes and an X-rated utterance from Ronnie in the song's live incarnation.

"When me and Allen were about 14, Ronnie had this Mustang and we had to stop by this bar, the WD West Tavern, because Ronnie had to see a friend," Rossington says. "Me and Allen were too young to go in—really, Ronnie was, too—but we sat out in the car and waited for him. He came running out about five minutes later, and we took off."

"Turns out Ronnie had hooked up with a young lady on the dance floor. This guy came after him with a knife, and Ronnie just ran toward the door," says Rossington. "He said, 'If he stabbed me, it was gonna be in the ass or the elbows, 'cause that's all he could see.' We wrote the song that night for a joke, but it hit."

**"THE LAST REBEL"** (Johnny Van Zant, Gary Rossington, Robert White Johnson and Michael Lunn).

This powerful ballad draws a parallel between an alienated Confederate soldier on his way home after the Civil War and an equally alienated young rocker who "keeps to himself 'cause everybody takes him wrong."

Van Zant: "Gary Rossington plays guitar like he looks, and very few people do that. I told him, 'You really are the last rebel.' And we put it in a Civil War-type theme. Gary has taken this road, and he's gonna ride it to the end."

"It's about bein' on the road and the old school," Rossington says.

**"BORN TO RUN"** (Johnny Van Zant, Gary Rossington, Ed

King and Ronnie Van Zant).

An homage to Van Zant patriarch Lacy and his long tenure as a truck driver, "Born To Run" features a co-write with '88 Special singer and Van Zant brother Donnie.

"The song is really about both of my parents," says Van Zant. "In the downtime when we're off the road, I go home, and that porch swing is Mama's favorite place to be, just to sit out there and b.s. with Dad and me. Dad was a truck driver, and he loves to talk about how it used to be."

**"BERNEICE"** (Dennis F. Sumner, Gary Rossington, Johnny Van Zant, Rickey Medlocke and Hughie Thomasson).

A Rossington salute to both his mother and guitar, "Berneice" appears on Skynyrd's first CMC release "Twenty." "My guitar is named 'Berneice,' and so was my Mama. God rest her soul," Rossington says. "Hughie's guitar is named Louise, after his mom. We wrote that song because we never knew when we started out where those guitars would take us."

Van Zant: "I hope, in the end, people will say Skynyrd was honest to the music, true to the fans and loved every minute of it." ■

**ROCK 'N' REBIRTH**

*Continued from page LS-23*

their perseverance."

Skynyrd toured for six months in 1998 and played five nights a week, eschewing a sixth to give Van Zant's voice a break. "It's fun; we love it," says Rossington. "If we saw the crowds diminishing, and the people weren't liking us, we'd quit. If it was a hassle and we were paying dues and going through the hell we had to go through to get here, it would be different. But we've already done all that."

Music is all they've done, Rossington points out. "I was just thinking: it's been 33 years since me and Ronnie and Allen started playing in the clubs."

Don't look for Lynyrd Skynyrd to slow down anytime soon. "Millions of people have helped us get to this point. A lot of them are in heaven, a lot of them are in hell, but most of them are here on earth," Rossington says. "In another 20 or 30 years, Billboard's going to be doing another tribute, about the band that played the most shows and outlived everybody. We'll still be playing, keeping those young guys from catching us." ■

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# Dream Weaver Erin Hamilton Deigns With New Dance Focus



by Michael Paoletta

**ON THE RISE:** "I was nervous forget that night. I was so nervous so excited," exclaims singer Erin Hamilton, referring to last April when she performed her anthemic club single, a remake of Gary Wright's "Dream Weaver," live for the first time. "It was at a White

Party [an annual event in Palm Springs, Calif.] in front of 4,000 gay men who, I learned that night, knew my record inside and out. For an artist, to look out at an audience and see everyone feeling what you're feeling is truly incredible. This was my first time performing a dance song onstage, and I couldn't have asked for a better response. What a feeling."

For the past several months, Hamilton—who is the daughter of actress-comedian Carol Burnett and jazz musician/producer Joe Hamilton, has been on a relentless tour, making club appearances in numerous cities, including Chicago, Dallas, San

Francisco, Honolulu, Los Angeles, and Columbus, Ohio.

In late November, the highly photogenic singer was in New York for a live performance at the Sunday-night party Boys Life at Club Life. In addition to treating the packed room to the song that got her here—"Dream Weaver"—Hamilton furth-

ther worked herself by singing her new single, "Satisfied."

Released Nov. 3, the Los Angeles-based Trax Recordings, "Satisfied," which Hamilton co-wrote with the song's producers (Scott Anderson and Ian Rich), features the remixing touch of Soul Solution and Michael Duretto.

"It's funny," says the Los Angeles native, "but the idea for 'Dream Weaver' came at a time when I was putting the finishing touches on a

demo of original alternative-leaning material. One day, I was driving in my car and thought it might be fun to include a remake on the demo. Within seconds of thinking this, Gary Wright's 'Dream Weaver' came on the radio. I immediately knew that had to be done."

What she didn't realize, however, was that she would be instantly transformed into "a disco diva."

"Oh, I just had to laugh when my mom called me that during her interview [with Barbara Walters] on 'The View.' It was too precious," she giggles.

While her parents always offered words of wisdom (Burnett taught her daughter the importance of taking risks), they weren't always pleased with Hamilton's choices on her journey through life.

Like what? "Well, let's see," laughs Hamilton. "When I dropped out of Bennington College after only four years, like, 'No, no, no, no, no, no.' And they weren't too pleased when I followed this action with my *Grateful Dead* stint."

According to Hamilton, she was one of the many Deadheads who

crisscrossed the continent with the band, selling tie-dye shirts and crystal beaded jewelry.

"You'd be surprised how much money you can earn by selling such items," Hamilton says. "But after five years, I realized that I'd had enough. And actually, I never really cared for the band that much. What I really liked was the whole atmosphere, the family vibe. In retrospect, it taught me many of life's important lessons."

It also taught her the following: "I didn't want to follow a band around for the next five years; I wanted to be the one performing onstage."

Back on Los Angeles soil, Hamilton began auditioning for bands, taking voice lessons, and recording demos for songwriters. After forming several bands, including the blues-based As Is and the funky Komba Kalla, Hamilton knew the time had arrived to do things her own way.

Hamilton's first working in a band environment, she admits, "but now I get to do things my way." Today, the single mother of one is putting the finishing touches on her third single, a Hoof Choons-styled remake of Funky Bunch's "The Funk" (released in January) and laying down the framework for her debut album, tentatively scheduled for an April release. We'll be waiting.

**LIFE IN PLASTIC:** One of last year's more intriguing electronic compilations, "Plastic Volume 01," brought together a varied group of musicians, singers, and producers, com pioneers and young Turks to the heavily influenced and the eagerly remixed.

It remains a vital aural sensation that documents "the early days" of a still-expanding musical genre. With a lineup that includes acts like Meat Beat Manifesto, Underworld, Rabbit In The Moon, and Garbage, this truly essential collection found unadulterated joy in that place where several musical worlds unite. With the Nov. 17 release of "Plastic Volume 02," the Beverly Hills, Calif.-based Network Records continues along a similarly eclectic path.

William Orbit, who produced Madonna's "Ray of Light," offers the future classic "Water From A Vine Leaf," a detectable piece of trance that scores additional points for spotlighting alterna-folkster Beth Orton on vocals.

Sarah McLachlan is featured on two tracks. She is the guest vocalist on the wonderfully melodic "Silence" by Delerium, a Vancouver-based duo—Bill Leeb and Rhys Fulber—known for their work together as Front Line Assembly. And her own song, "Sweet Surrender," taken from her divine "Surfacing" album, is completely dissected by producer/remixer Roni Size; the result is stunning. That said, one can't help but wonder the possibility of a dance-based album from the Canadian songstress.



**Tea Time:** DJ Susan Morabito is one of the hardest-working female DJs in addition to playing at various "circuit" parties—including Phoenix Rising in Miami and the Recovery Party in Montreal—Morabito can be found at New York's venerable Twilo club for her monthly Twilo Tea night, now in its fourth year. Her savvy mix of melodic trance and soulful house can be heard on "Equinox," a 12-track compilation she beat-mixed, issued on Sept. 15 on the South Beach, Fla.-based Whirling Records, the set features such signature Morabito tracks as Vic Moore's "Breathin'," Ode Main's "Lovin' You," and Lustral's "Everytime."

Other highlights include the funky remix of Cornershop's "Brimful Of Asha" by Norman Cook (aka Fatboy Slim, among other aliases); Pat B's remix of the Funky Bunch's "The Funk"; and the futuristic of Phoenix Rising's "Ride." Telemopmusic's high soundtrack stylings on French pop group Air's "Sur Les Pans" and the Chemical Brothers' sensual reworking of Spiritualized's "I Think I'm In Love." What a party to usher in 1999!

**WE GOT THE FUNK:** In November 1996, the Brooklyn Funk Experiment's album *Blackout* was the headline of the World Music Festival in Istanbul, Turkey. (Continued on next page)

## U.K.'s Carter Lends Variety To 'Big Beat'

### BY CRAIG ROBERY

NEW YORK—Maybe no mistake, Jon Carter is a workaholic. Along with the Chemical Brothers, Norman Cook (aka Fatboy Slim), and Dead & Company, Carter is the latest artist to rise to prominence in the U.K.'s "big beat" scene.

In addition to his weekly residence at the Heavenly club in London, Carter has remixed tracks for the likes of Prodigy, Kula Shaker, Supersupers, and has recorded numerous singles under the moniker Artery (for London's influential Wall of Sound label).

Oh, there's also his group, Monkey Mafia, which is where Carter has garnered the most success. Signed to Heavenly, a subsidiary of deConstruction U.K., Monkey Mafia's debut album, "Shoot The Boss"—released on Heavenly/deConstruction/Artery in the U.S. and on Heavenly/deConstruction in the U.K. on Oct. 13 and March 4, respectively—includes many of the club dancefloor hits, which are published through Chrysalis Music (ASAP).

The new five-track album includes such Monkey Mafia dancefloor hits as "Work Mi Body," which features a vocal sample from dancehall queen Patra; "Blow The Whole Joint Up"; and "Lion In The Hall." The latter track was culled from the Mafia's stunning "15 Steps" EP.

"It took me three years to complete 'Shoot The Boss,'" says Carter. "Why so long? Well, I wanted it to be varied. I hate parties that are the same. To me, the term 'big beat' is

the lowest common denominator for people copying someone else. I mean, you have innovators like the Chemical Brothers and Death In Vegas, but then you also have an endless load of crap imitators."

In support of the album, Carter embarked on a mini-tour of the States, where, on Nov. 4, he made his U.S. debut as a club DJ at New York's Speed.

Like "Shoot The Boss," Carter's third EP explores a variety of musical styles that includes ragga-injected funk, menacing dub, uplifting tribal breaks, and jittery guitar-driven grooves. It is a style that is manic and unexpected, full and accessible, not blatantly commercial.

"It doesn't matter if I'm in the studio or in a club; my style remains the same," Carter says. "You'll find elements of hip-hop, twisted-up jungle and breakbeats, ragga, and rock. My sound thrives on a thumping hip-hop beat and the energy of a rave or warehouse party. And the dynamics of rock music must always be there."

Although Carter enjoys working as a DJ, he much prefers the live performances of Monkey Mafia, which is managed/booked by London-based David Dorrell Management.

"I enjoy spinning at a great party, but I love the feedback you get from doing a live show, especially if you

can replicate the excitement of dance music onstage," says Carter, grinning.

In addition to ringleader Carter, who plays keyboards, the Monkey Mafia collective includes vocalist MC Dougie, turntable artist First Rate, bassist Agent Dan, and drummer Tom Simmons. With a set that is riveting and irresistibly funky, the Mafia proved to be the perfect opening act for Prodigy's sold-out U.K. tour last year.

When the Prodigy tour ended, Carter and crew found themselves the supporting act on another sold-out U.K. tour, this time for 1997 Mercury Music Prize winners Roni Size & Repzant. By last spring, Monkey Mafia was headlining its own U.K. tour.

On Wednesday (2), the five-member band begins a seven-city stadium tour in support of Massive Attack's new album, "11." The tour includes stops at Barrowland (Glasgow, Scotland); the Arena (Sheffield, England); Docklands (London); the Arena (Cardiff, Wales); NY/NEX (Manchester, England); NEC (Birmingham, England); and N1C (Bournemouth, England).

Throughout, Carter will maintain his DJ residency at the Heavenly, as well as his guest DJ spots at Cream in Liverpool. "I'd be more of I didn't work," Carter says. "You've got to do what you can before you become creatively dead. Having said that, I'll continue doing things differently and uniquely for as long as I can. But I have the feedback you get from doing a live show, especially if you



CARTER

## Billboard HOT Dance Breakouts

DECEMBER 8, 1998

### CLUB PLAY

1. BLUE MONDAY ORGY #111
2. OUTSIDE GEORGE MICHAEL #90
3. PRESSURE LOVE NATE
4. I GOT MY LATE DJ JEAN
5. YESTERDAY DEBEEAH MORGAN #2


### MAXI-SINGLES SALES

1. UP & DOWN VENGABOYS ANONYMOUS
2. HAPPENIN' ALL OVER AGAIN
3. THESE ARE THE TIMES
4. PRESSURE LOVE NATE
5. STRONG IN LOVE CHICANE

BASED ON CHART POSITION, BASED ON COPY OR SALES REPORTED THIS WEEK.

CLUB PLAY					ARTIST
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	
No. 1					
1	4	4	THE FIRST NIGHT (JBLA PROMO)	MONICA	
2	4	4	YOU BETTER MAKE 5512	MOUNT RUSHMORE	
3	2	22	BELIEVE (WARRIOR 4576)	CHER	
4	2	2	CHANGES (CUTTING 537)	SO PURE! FEATURING SHELLEEN THOMAS	
5	3	2	CUBIK-98 (JIT PROMOCOMMUNAL)	DOB STARS	
6	6	11	FIND ANOTHER WOMAN (GROOVIOUSLY/STRICTLY RHYTHM)	REINA	
7	5	7	I WANT YOUR LOVE (NARCOTIC/STRICTLY RHYTHM)	ROGER SANCHEZ PRESENTS TWILIGHT	
8	10	17	STRONG IN LOVE (EDEL AMERICA 3960)	CHICANE FEATURING MASON	
9	11	18	I'M GONNA GET YA BABY (AMERICA 4375)	BLACK CONNECTION	
10	8	3	THE FUTURE OF THE FUTURE (STAY GOLD) (AMERICA 1366)	DEEP DASH WITH EVERYTHING BUT THE GIRL	
11	19	26	DON'T LET THIS MOMENT END (EPIC 7909)	GLORIA ESTEFAN	
12	12	16	GIVE AWAY MY FEAR (EIGHTBALL 129)	AEETHER	
13	7	1	LOVE (NIN ATLANTIC PROMO)	DOINA LIVERA	
14	17	21	THIS JOY (WELCH HIN 003)	VERNESSA MITCHELL	
15	16	20	TO THE RHYTHM (MOON 45030RIVE)	PEPSTAR	
16	22	31	I LIKE THE WAY A PLAY 1018	DENI HINES	
17	23	33	JOIN IN THE CHANT (WAVE 50033)	KEVIN AVANCE	
18	20	24	WHEN CAN OUR LOVE BEGIN (AND STREET 1087)	KIMARA LOVE/CELEA	
19	27	39	THAT ARE THE TIMES (GIVEN/DEJOURA MOOD)	PURE SUGAR	
20	15	13	FEEL IT (NARCOTIC 2002)	TWO PRESENTS THE GROOVE FEAT. DAWN TALLMAN	
21	25	29	BRINK BACK THE LOVE (STRICTLY RHYTHM 12554)	95 NORTH PRESENTS LAURA HARRIS	
22	14	9	TONIGHT...I'M DREAMING A PLAY 1014	FIFTY FIFTY	
23	13	8	THE FREAKS COME OUT (TOMMY BOY SUPER LABEL 3201TOMMY BOY)	CEVIN FISHER'S BIG FREAK	
24	33	38	SHOW ON THE SAHARA (EPIC PROMO)	ANGULIN	
25	18	12	RAIN (GROOVIOUSLY/STRICTLY RHYTHM)	BRUNABUS	
26	24	15	JET SET (AMERICA 2639)	OTI WEN	
27	31	36	YOU DON'T KNOW (STRICTLY RHYTHM 12546)	MASS SYNDICATE FEATURING SUSU BLOOM	
28	30	34	LOVE IS ALL AROUND (EPIC 7909)	BRENDA DUNN	
29	28	19	SUPERSTAR (MOON 45030RIVE)	NOVY VS. ENAC	
30	35	41	DAYS LIKE THIS (COLUMBIA PROMO)	KENNY LATTIMORE	
Power Pick					
31	40	—	MUSCLES (TWISTED 5548MCA)	CLUB 69 FEATURING SUZANNE PALMER	
32	26	14	NOBODY'S SUPPOSED TO BE HERE (AMERICA 1393)	DEBORAH COX	
33	29	23	PORNSTAR (STAY GOLD 1007)	BIG MUFF	
34	38	46	COLD WORLD (NINTEND 1511)	EDDIE BAEZ FEATURING SYREN	
35	47	—	WISHING ON A STAR (CLUB MUSIC IMPERIAL/CLUB)	RANDY CRAWFORD	
36	21	10	CANT GET HIGH WITHOUT U (SUBMILANAL 007/STRICTLY RHYTHM)	JOEY NEGRO FEAT. TANA ROOM	
37	34	27	THE DOOR (EPIC 7926)	CIRCUT BOY	
38	39	40	KEEP LOOKIN' (PLAYLAND 53320PRIORITY)	DELOUR DEMONSTRATION QUEEN MARY	
39	48	—	SUNSHINE DAY (EUREKA 2643)	MATT BIANCO	
HOT SHOT DEBUT					
40	NEW	1	POWER (EIGHTBALL 127)	JOY CARDWELL	
41	NEW	1	UNE VIE (STYLE FILLE ATLANTIC PROMO)	DIMITRI FROM PARIS	
42	43	47	WOMAN 2000 (AMERICA 405)	KANO & J-E-S	
43	42	44	WHERE THE DISCOTHEQUE (TNT DISCOTHEQUE/PROGRESS)	ROGER S. FEATURING SHELLEEN THOMAS	
44	39	12	MUSIC IS THE ANSWER (DANCING A PRANCING) (TWISTED 5543MCA)	DANNY TENAGLIA & CELEA	
45	NEW	1	UP & DOWN (GROOVIOUSLY/STRICTLY RHYTHM)	VENGABOYS	
46	NEW	1	I'M COMIN' (WEST END 1001)	TANNA GARDNER	
47	NEW	1	RELEASE ME (NARCOTIC 2002PRIORITY)	ENGELBERT HUMPERDINCK	
48	41	37	YOU USED TO HOLD ME '99 (UNDERGROUND CONNECTION 325)	RAZOR N' GUIDO	
49	46	35	MUSIC SOUNDS BETTER WITH YOU (ROULE 1006/UNIVERSAL)	STARDUST	
50	36	28	MOVIN' ON (UNIVERSAL PROMOCOMMUNAL)	MYS FEATURING SLEKX THE SHOCKER	

Titles with the greatest sales or club play increase during this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gain on Maxi-Singles Sales is awarded for the largest sales increase among singles appearing in the top 50. \*Hottest debut indicates a title for vinyl, maxi single, or CD maxi single (if vinyl is unavailable). On Sales chart: (M) Cassette maxi single availability; (T) Vinyl maxi single availability; (D) CD maxi single availability. © 1998, Billboard/EMI Communications.

MAXI-SINGLES SALES				COLLECTED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COMPILED, COMPILED AND FINISHED BY  SOUNDSCAN		ARTIST
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	TNT		
NO. 1/GREATEST GAINER						
1	31	2	BELIEVE (TNT WARRIOR 4576)	●		CHER
HOT SHOT DEBUT						
2	NEW	1	NIGHT WIND (TNT ATLANTIC 9413186)	●		TONY MASCOLO
3	4	1	THE BOY IS MINE (TNT AMERICA 1393)	●		BRANDY & MONICA
4	2	2	Nobody's Supposed To Be Here (TNT AMERICA 1393)	●		DEBORAH COX
5	4	6	MUSIC SOUNDS BETTER WITH YOU (TNT ROULE 1006/UNIVERSAL)	●		STARDUST
6	7	7	MY ALFALFA AYO (BUTTERFLY REPRIS) (TNT TDC COLUMBIA 7802)	●		MARAH CARR
7	3	10	ONLY WHEN I LOSE MYSELF (TNT MUTE/REPEX 4456/WARRIOR 45030RIVE)	●		DEPECHE MODE
8	17	19	BACK IN YOUR ARMS AGAIN (TNT 3RD MILLENNIUM 1584)	●		JUICY TORRES
9	5	5	THE ROCKFELLER SKANK (TNT 3RD MILLENNIUM 1584)	●		FATBOY SLIM
10	6	4	DO NOT LET THIS MOMENT ENDOVE (TNT EPIC 7909)	●		GLORIA ESTEFAN
11	8	9	EVERYBODY (BACKSTREET'S BACK) (TNT JIVE 42515)	●		BACKSTREET BOYS
12	11	11	PUSSEY (TNT AMTLES SUBWAY 1033UNIVERSAL)	●		LORDS OF ACID
13	10	23	RAY OF LIGHT (TNT AMERICA 4456/WARRIOR 45030RIVE)	●		MADONNA
14	19	21	SLAVERYMATE (TNT SONY DISCO 62795)	●		ELVIS PRESLEY
15	9	23	JUMP JIVE AWAY (TNT UNDER THE COVER 9807)	●		BIG DADDY ORCHESTRA
16	12	8	WHAT DO YOU REMEMBER (TNT 001 CLASSIFIED 0255)	●		M.G.
17	23	3	I CAN'T HAVE YOU (TNT 001 CLASSIFIED 0255)	●		L.F.G. (LYTTE FUNNY ONES) (FEATURING JAY-Z)
18	14	12	MUSCLES (TNT TWISTED 5548MCA)	●		CLUB 69 FEATURING SUZANNE PALMER
19	41	38	FRIGHT TRAIN (TNT 001 FORGIVEN 1234)	●		ROBBIE THRONO
20	16	15	STOP (TNT VIRGIN 3961)	●		SPICE GIRLS
21	15	14	JUMP AROUND (2000 MIX) (TNT TOMMY BOY 463)	●		HOUSE OF PAIN
22	20	12	THINKIN' 'BOUT IT (TNT 001 CLASSIFIED 0255)	●		HERALD LIVERETT
23	22	17	THE COY OF LIFE (THE OFFICIAL SOUND OF THE WORLD CUP FRANCE '98) (TNT COLUMBIA 7802)	●		RODNEY DENDERGER
24	24	26	LOVE OF A LIFETIME (TNT 001 HYPNOTHEATRE 4630)	●		COLLAGE
25	28	43	NO DO I LIVE (TNT 001 CLASSIFIED 0255)	●		LEANN RIMES
26	18	15	IF I HAD THE CHANCE (TNT 001 TWISTED 5548MCA)	●		CYNTHIA
27	38	36	IT DO AGAINMENT BEAR THEIR MEN (TNT 001 GROOVIOUSLY/STRICTLY RHYTHM)	●		RAZOR N' GUIDO
28	30	18	FROZEN (TNT 001 CLASSIFIED 0255)	●		MADONNA
29	NEW	1	I LIKE IT (TNT 001 CLASSIFIED 0255)	●		BRICK NATION FEATURING CARL TRAVIS
30	37	37	YOU'RE STILL THE ONE (TNT 001 MERCURY (NARCOTIC) 364015)	●		SHANIA TWAIN
31	48	30	YESTERDAY (TNT 001 CLASSIFIED 0255)	●		DEBIEHAN MORAN
32	21	27	CLOSING TIME (TNT 001 UNDER THE COVER 9803)	●		SONATICA
33	32	24	WHENEVER YOU'RE NEAR ME (TNT AMERICA 13554)	●		ACE OF BASE
34	RE-ENTRY	18	DELICIOUS (TNT 001 GETTER 29408)	●		PURE SUGAR
35	RE-ENTRY	46	HONEY (TNT 001 COLUMBIA 78065)	●		MARAH CARR
36	RE-ENTRY	3	BAD ENOUGH (TNT 001 SUBMILANAL 007/STRICTLY RHYTHM)	●		CZAR FEATURING DARRYL PANDY
37	27	13	MUSIC IS THE ANSWER (DANCING A PRANCING) (TNT TWISTED 5548MCA)	●		DANNY TENAGLIA & CELEA
38	40	32	LET ME TALK (TNT 001 PRAY CAR 9000)	●		MIX FACTORY
39	29	29	PLASTIC DREAMS (REVISED) (TNT 001 EPICORE 78750EPIC)	●		JAY-Z
40	39	2	NEXT TIME (TNT 001 CLASSIFIED 0255)	●		FINAT
41	35	34	CRUEL SUMMER (TNT 001 AMERICA 12005)	●		ACE OF BASE
42	47	39	I STILL LOVE YOU (TNT 001 MUTE/REPEX 4456/WARRIOR 45030RIVE)	●		DE LA SOL
43	46	35	BLACK MY BITCH (UP IT) (TNT 001 MUTE/REPEX 4456/WARRIOR 45030RIVE)	●		PRINCE
44	RE-ENTRY	11	WHATEVER YOU WANT (TNT 001 MUTE/REPEX 4456/WARRIOR 45030RIVE)	●		TAYLOR DAVEY
45	42	38	LOOKING FOR THE PERFECT BEAT (TNT 001 TOMMY BOY 463)	●		AFRIKA BAMBATA & SOUL SONIC FORCE
46	43	28	I GET LONELY (TNT 001 VIRGIN 3961)	●		JANET
47	50	46	MY HEART WILL GO ON (TNT 001 NARCOTIC 2002PRIORITY)	●		DEA VU
48	RE-ENTRY	65	THINGS JUST AIN'T THE SAME (TNT 001 AMERICA 13383)	●		DEBORAH COX
49	48	—	FIND ANOTHER WOMAN (TNT 001 GROOVIOUSLY/STRICTLY RHYTHM)	●		REINA
50	31	41	GET UP (TNT 001 CLASSIFIED 0255)	●		ATOMIC BABIES

## DANCE TRAX

(Continued from preceding page)

For their second encore, the 11-member soul collective, after having exhausted every track from its debut album ("Cool And Steady And Easy"), performed an impromptu version of a traditional Turkish folk song, "Ukudar."

With the sold-out crowd approaching near-hysteria, an idea was formed. Eighteen months later, BFE returned to Istanbul to record an album inspired by traditional Turkish music.

Released Oct. 20 on New York independent Shanachie Records, "In The BuzzBag" is actually a joint effort between BFE and Laco Taya, an 11-member outfit of Turkish/Romanian Gypsy musicians. Produced by BFE co-founder/member Lati Kronlund (who produced "Where Love Lives" for Alison Limerick in 1990), "BuzzBag" is a funky Middle Eastern trip that invites Turkish *derekes*, *ezferas*, and clarinets to merge with electric

bas, keyboards, and trombones. Key tracks as the drum'n' bass-inspired "By And Bye," the Stevie Wonder-esque "Selling Out," the simply beautiful "Keep It Together," and the Masters At Work feel of "Zurra Preserve" cleverly intertwine two very disparate cultures. Festive, indeed.

**DOWN DEEP:** New Jersey's much-venerated Subliminal Records can apparently do no wrong. With three

songs reaching No. 1 on Billboard's Hot Dance Music/Club Play chart—most recently with Joy Negro Featuring Taka Boon's "Can't Get High Without U" the week of Oct. 31—the Strictly Rhythm-distributed label is enjoying much success with two deeply underground jams, CZR Featuring Darryl Pand's "Bad Enough" and Babe Instinct's "Disco Babes From Outer Space," which were released Oct. 23 and Nov. 20, respectively.

Of course, some club DJs who can't get enough of that burning Subliminal sound are already giving major props to the label's next release (the Dec. 11), "Just Can't Get Enough" by Harry "Choo Choo Romero Presents Inaya Day. Perhaps they're just as delighted as we are by Romero's wicked beats coupled with the fierceness that Inaya Day, who was the voice behind Boris Dlugoch's "Keep Pushin'" and Mouse T. Vs. Hot "N' Juley's "Horny."





**Carter Family Reunion.** Members of the third and fourth generations of the Carter Family performed recently on "The Ernest Tubb Midnight Jamboare" in Nashville. Shown, from left, are Helen Carter Jones, sons David and Danny Jones, Anita Carter's daughter Lorie Davis Bennett, Helen Carter Jones' grandson David Carter Jones, and family friend Ronnie Williams, who played Maybelle Carter's autoharp on the show.

## Ricky Skaggs Launches Celli Label

BY JIM BESSMAN

**NEW YORK**—Flush with the success of his return to bluegrass with the 1997 album "Bluegrass Rules," on his Skaggs Family Records (SFR), Ricky Skaggs is launching a sister label, Celli Music, to further exploit increased interest in the bluegrass and acoustic roots music genres, as well as expand into Celtic music.

Celli's first releases, slated for Feb. 9, will be a bluegrass album from the Del McCoury Band and a compilation that Skaggs' partner Stan Strickland says will epitomize Celli's concept. Recorded in Scotland for a BBC Scotland TV program, "The TransAtlantic Sessions" brings together U.S.



SKAGGS

and British artists including Skaggs, Rosanne Cash, Nanci Griffith, Rodney Foster, Maura O'Connell, Jerry Douglas, Sharpe White, Paul Brady, and Michael Doucet.

Those titles will be followed in the first quarter by albums from the Whites, Blue Highway, and Jerry & Tammy Sullivan, with the Gibson Brothers set to come in late spring. Strickland says the label will issue 10 to 12 albums yearly, compared with three from SFR.

Heading the new label as GM is Bev Paul, former director of sales and marketing for Sugar Hill Records—a previous Skaggs label home—in Raleigh, N.C., where she remains based. "Bev and Ricky want it to be not just about roots and acoustic music in the U.S., but to open the door for Irish and Celtic music," says Strickland, who manages Skaggs and is GM of SFR. He notes that the two labels are separate entities: SFR will release Skaggs' personal recording projects (his follow-up, "Ancient Tones," is due Jan. 26), and

Celli, while also owned by Skaggs, is totally independent. The labels are distributed by Distribution North America (DNA) (see *Declarations of Intent*, page 102).

"Celtic artists won't feel they're in Ricky's shadow, or that it's a 'farm team' label," says Paul. Adds Strickland, "It was birthed out of SFR because of the success of 'Bluegrass Rules,' but he turned all that cash back into play with the new label and advances for the artists he wanted." The word "Celli," notes Paul, is Gaelic and signifies a community dance and gathering, specifically musicians entering a living room, rolling up the rug, and sitting down to play. At the recent International Bluegrass Music Assn. (IBMA) Convention, Strickland, "the best musician

was going room to room in the hotel and jamming all night long." Skaggs, who was in the mainstream country format with Atlantic Records prior to "Bluegrass Rules," says he started Celli "to have a home for the acoustic music and bluegrass that I love, that I grew up playing. And I wanted to be able to help some younger bluegrass people, friends, and family and have an oasis where artists are treated fairly and can get their CDs at a good price to take on the road to sell themselves and make money—because a lot of my friends have really gotten ripped off in the business."

Skaggs is refurbishing the Oak Ridge Boys' former offices and studios in Hendersonville, Tenn., which will house SFR. Celli management (a combination of RS, Entertainment, Skaggs' self-owned management company, and Strickland's Florida-based Rainmaker management company, through which he manages Skaggs, the Del McCoury Band, and Blue Highway), and in-house agent Andrea Compton, who supports Monterey Artists in booking Skaggs and McCoury and exclusively handles Blue Highway and the Gibson Brothers.

"We need all the disparate parts working together as one, because bluegrass is such a small genre," says Strickland, noting, however, that "the heat is on bluegrass now," due to the success of Allison Krauss and "Bluegrass Rules"—and the buzz surrounding the forthcoming Del McCoury Band and Steve

Earle bluegrass albums, the latter having recorded his with the former. "We believe there's a lot more sales opportunity out there, but somebody had to suck it up and spend more money on it to do better—and that's us," says Strickland, lauding Skaggs' commitment to bluegrass. "It's rare for someone at 44 to make this radical a change and put it on the line. Three years ago, Nashville was ready to pack him off to Branson [Mo.], but now he's had his best year on the road since '85—when people said he suffer[ed] the backed off from country days."

Strickland credits DNA for its role in helping create what he sees is an coming bluegrass "explosion." DNA sales VP Pip Smith agrees that the retail base for bluegrass has grown.

(Continued on page 72)

## New Renaissance Label Is Bringing Back Good Music With Important Reissues

**ANOTHER NEW RECORD LABEL?** Sure. Renaissance Records, headquartered just down the road in Brentwood, Tenn., is quietly making a name for itself as a significant reissue label.

Renaissance, which issued its first releases in late 1997, just signed an exclusive distribution deal with Ryko Distribution Partners. The label was formed by former aerospace engineer and musician John

W. Edwards to concentrate, as he puts it, on artists who have achieved critical acclaim but not mass popularity and who, consequently, find themselves ignored by traditional record companies. The label's motto is "Good Music Is Back."

Renaissance's A&R director, Mark Saxon, tells Nashville Scene that the label is now issuing more than 50 releases a year, covering all genres of music. Acts include Juice Newton, Box Of Frogs, Keats, Karla DeVito, Crack The Sky, Wishbone Ash, Russ Ballard, Charlie, and T'Pau, plus a live Yardbirds album.

Although the label is mainly concerned with progressive rock, there is, Saxon says, an increasing emphasis on classic country, due to the label's proximity to country music vaults in Nashville. "The labels have really been neglecting catalog," he says. "Besides issuing reissues, we're also putting out live albums and new anthologies. Some albums we're doing as two-fers and adding new live interviews, so we're packing more than 70 minutes onto a CD."

The label's first country release, he says, was by Sylvia (Hutton). "That ended up being one of our early successes," Saxon says. "RCA had had an eight-or-nine-track greatest-hits album that really didn't do her any justice. She had a lot of stuff in the can, so we did an anthology that opened up a nice relationship with RCA. She had a lot of control of the package, with liner notes and photographs, and we got a lot of unreleased cuts. That went so well we kept pursuing other country acts."

Current country releases are anthologies by Dave & Sugar, Louise Mandrell, Newton, Deborah Allen, and Stella Parton and an anthology of various artists.

The Allen collection is an especially welcome addition to Nashville's discography. Even before the steamy-voiced singer cut an album for Capitol in 1980 here, Allen made musical waves when the late Jim Reeves' widow, Mary, selected her as the first artist to duet with her late husband's tracks. Those three songs are included here, along with 18 other tracks from her Capitol, RCA, and Giant recordings. Allen provides new liner notes, along with new photographs. Like Sylvia, Allen was a major talent who has never realized her full potential.

**ON THE ROW:** American Express has donated \$25,000 to the capital campaign for the new Country Music Hall of Fame and Museum. The funds represent proceeds from a recent 12-week promotion, "Help Preserve Country Music's Heritage," which encouraged cardholders to use their AmEx cards in Nashville.

The Nashville Songwriters Assn. International (NSAI) has scheduled a floating songwriting seminar

for Feb. 7-11. A number of Nashville songwriters will teach writing classes on board the cruise ship Fantasy, sailing to the Bahamas. NSAI faculty members will include Hugh Prestwood, James Dean Hicks, Steve Seskin, Jon Inis, Angela Kaset, Ralph Murphy, and Craig Wiseman.

**PEOPLE:** Hal L. Willis, former CMT VP/GM and general counsel to TNN and Acuff-Rose Music, opens law offices in Brentwood.

Radney Foster and Bill Lloyd will regroup as Foster & Lloyd for one night only, to play a New Year's Eve show at the Bluebird Cafe here.

Lynn Anderson signs a personal management agreement with Cathy Gurley of Gurley & Co.

Reba McEntire has been inducted into the Oklahoma Hall of Fame.

Songwriter/singer Marcus Hummon has published a book of gospel haiku poems, accompanied by photographs by Joshua Timm. Appropriately titled "Gospel Haiku," the book is published by Providence House in Franklin, Tenn. Book proceeds will go to Magdalene, a recovery program for women with a history of drug abuse and prostitution.



by Chet Flippo



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DECEMBER 5, 1998

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	
			ARTIST IMPBENT & NUMBER OF DISTRIBUTING LABELS (DISCUSSED LIST OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION	
No. 1/HOT SHOT DEBUT						
1	NEW	1	GARTH BROOKS	CAPTOL 50424 (15 90/51.98) 1 week at No. 1	COUNTRY LIVE	1
2	1	1	SHANIA TWAIN	MERCURY 55863 (10 98/52.98)	COME ON OVER	1
GREATEST GAINER						
3	8	—	SOUNDTRACK	MCA MUSIC 50121 (11 98/57.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
4	2	2	DIXIE CHICKS	MCA MONUMENT 61759/SONY (10 98/52.98)	WIDE OPEN SPACES	2
5	3	3	SOUNDTRACK	CAPITOL LOS ANGELES 83492 (10 98/51.98)	HOPE FOLDS	1
6	4	4	FAITH HILL	WARNER BROS. 46790 (10 98/52.98)	FAITH	2
7	6	5	ALABAMA	RCA 7103 (11/12 98/51.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
8	7	6	ALAN JACKSON	A&M NASHVILLE 18864 (10 98/51.98)	HIGH MILEAGE	1
9	10	14	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA	MCA NASHVILLE 70039 (10 98/51.98)	BEHIND A HEMLOCK—A CHRISTMAS COLLECTION	9
10	5	7	TOBY KEITH	MERCURY 55862 (10 98/52.98)	GREATEST HITS VOLUME ONE	5
PACESETTER						
11	17	18	GARTH BROOKS	CAPITOL 50427 (14 98/52.98)	THE LIMITED SERIES	1
12	9	8	DEANA CARTER	CAPITOL 51142 (10 98/51.98)	EVERYTHING'S GONNA BE ALRIGHT	6
13	11	9	BROOKS & DUNN	A&M NASHVILLE 18845 (10 98/51.98)	IF YOU SEE HER	4
14	12	10	TIM MCGRAW	CUBS 7760 (10 98/51.98)	EVERYWHERE	1
15	16	17	JUDY DESSINA	CUBS 77904 (10 98/51.98)	I'M ALRIGHT	6
16	17	28	MARTINA MCBRIDE	RCA 67840/ATL 10 (10 98/51.98)	WHITE CHRISTMAS	16
17	13	29	MARK WILLIS	MERCURY 55837 (10 98/52.98)	WISH YOU WERE HERE	8
18	14	13	GARTH BROOKS	CAPITOL 56999 (10 98/51.98)	SEVENS	1
19	15	12	REBA MCKENZIE	MCA NASHVILLE 70039 (10 98/51.98)	IF YOU SEE HER	2
20	NEW	1	SOUNDTRACK	COLUMBIA 55665/ATL 10 (10 98/51.98)	THE PRICE OF EGYPT—NASHVILLE	20
21	19	16	GERGE STRAIT	MCA NASHVILLE 70016 (10 98/51.98)	ONE STEP AT A TIME	1
22	18	15	VINCE GILL	MCA NASHVILLE 70017 (10 98/51.98)	THE KEY	1
23	20	29	LEANN RIMES	CUBS 77901 (10 98/51.98)	SITTING ON TOP OF THE WORLD	2
24	23	19	TRISHA YEAZOW	MCA NASHVILLE 70023 (10 98/51.98)	WHERE YOUR ROAD LEADS	3
25	22	21	BILL ENGVALL	WARNER BROS. 47099 (10 98/51.98)	DORKSHIPS	16
26	24	22	DIAMOND RAY	A&M NASHVILLE 18866 (10 98/51.98)	UNBELIEVABLE	9
27	26	25	BROOKS & DUNN	A&M NASHVILLE 18866 (10 98/51.98)	THE GREATEST HITS COLLECTION	2
28	25	26	MARTINA MCBRIDE	RCA 67840/ATL 10 (10 98/51.98)	EVOLUTION	4
29	28	23	TRAVIS TRITT	WARNER BROS. 47097 (10 98/51.98)	NO MORE LOOKING OVER MY SHOULDER	15
30	29	30	THE WILKINSONS	GUNT 24889/WARNER BROS. 10 (10 98/51.98)	NOTHING BUT LOVE	20
31	27	24	LYLE LOVETT	CUBS 77834/ATL 10 (10 98/51.98)	STEP INSIDE THIS HOUSE	9
32	31	29	CIALE WATKINS	GUNT 24889/WARNER BROS. 10 (10 98/51.98)	GREATEST HITS	9
33	27	9	LEE ANN WOMACK	CUBS 77834/ATL 10 (10 98/51.98)	SOME THINGS I KNOW	20
34	36	33	TRISHA YEAZOW	MCA NASHVILLE 70011 (10 98/51.98)	SONGBOOK: A COLLECTION OF HITS	1
35	33	31	VARIOUS ARTISTS	MCA NASHVILLE 21850 (10 98/51.98)	ULTIMATE COUNTRY PARTY	12
36	34	34	LEANN RIMES	CUBS 77834/ATL 10 (10 98/51.98)	YOU LIGHT UP MY LIFE—INSPIRATIONAL SONGS	1

Albums with the greatest sales gains since last week. \*Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*\*RIAA certification for sales of 1 million units, with multipliers shown indicated by a number following the symbol. For best sales, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs/multiplier figure. \*National indicators (N) are available. Most top prices, and CD prices for BMG and WEA labels, are suggested lists. Track prices marked (C), and all other CD prices, are suggested prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates signed percentage growth. Headliner Impact shows albums removed from Headliners list. \*1998, Billboard/EMI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
	2 WKS. AGO		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)		
37	32	32	BILLY RAY CYRUS MERCURY 55847 (10 98/51.98)	SHOT FULL OF LOVE	32
38	36	36	TERRI CLARK MERCURY 55821 (10 98/51.98)	HOW I FEEL	10
39	45	56	VARIOUS ARTISTS MCA 47480/ATL 10 (10 98/51.98)	A COUNTRY SUPERSTAR CHRISTMAS II	39
40	38	38	COLLIN RAY EPC 44876/ATL 10 (10 98/51.98)	THE WALLS CAN TALK	6
41	43	55	THE TRACTORS AT&A NASHVILLE 18878 (10 98/51.98)	FARMERS IN A CHANGING WORLD	41
42	41	41	BLACKHAWK AT&A NASHVILLE 18877 (10 98/51.98)	BLACKHAWK 4—THE SKY'S THE LIMIT	25
43	37	36	TRACY LAWRENCE ATLANTIC 80337/ATL 10 (10 98/51.98)	THE BEST OF TRACY LAWRENCE	13
44	39	39	ARON TUPPIN EPC STREET 36033/HOLLYWOOD 10 (10 98/51.98)	WHAT THIS COUNTRY NEEDS	33
45	42	42	JOHN MICHAEL MONTGOMERY ATLANTIC 83164/ATL 10 (10 98/51.98)	LEAVE A MARK	15
46	40	37	KENNY CRESWELL BMA 47480/ATL 10 (10 98/51.98)	I WILL STAND	10
47	44	40	VARIOUS ARTISTS ATLANTIC 83164/ATL 10 (10 98/51.98)	TAMMY WYATT'S REMEMBERED	18
48	46	44	STEVE WARINER CAPITOL 56999 (10 98/51.98)	BURNIN' THE ROADSIDE DOWN	6
49	47	47	SARA EVANS RCA 67840/ATL 10 (10 98/51.98)	NO PLACE THAT FAR	47
50	49	48	JEFF FOXWORTH WARNER BROS. 46861 (10 98/51.98)	TOTALLY COMMITTED	8
51	50	48	COLLIN RAY EPC 44876/ATL 10 (10 98/51.98)	THE BEST OF COLLIN RAY—DIRECT HITS	4
52	52	55	SAMMY KERSHAW MERCURY 55818 (10 98/51.98)	LABOR OF LOVE	5
53	48	43	WILLIE NELSON GUNT 24889 (10 98/51.98)	TEATRO	17
54	55	53	TY HERNDON EPC 44876/ATL 10 (10 98/51.98)	BIG HOPES	22
55	57	54	RANDY TRAVIS COLUMBIA 55665/ATL 10 (10 98/51.98)	YOU AND YOU ALONE	7
56	52	58	JOHN MICHAEL MONTGOMERY ATLANTIC 83164/ATL 10 (10 98/51.98)	GREATEST HITS	1
57	54	51	ROY D. MERCER CAPITOL 56999 (10 98/51.98)	HOW BIG A BOY ARE YAT VOLUME 4	19
58	67	71	VARIOUS ARTISTS ATLANTIC 83164/ATL 10 (10 98/51.98)	THE CIVIL WAR: THE NASHVILLE SESSIONS	58
59	51	45	TRACY BRADY MCA NASHVILLE 70016 (10 98/51.98)	I'M FROM THE COUNTRY	8
60	59	64	JOHN DENVER GUNT 24889 (10 98/51.98)	THE BEST OF JOHN DENVER	69
61	63	65	LORRIE MORGAN RCA 67840/ATL 10 (10 98/51.98)	SECRET LOVE	36
62	60	57	CONFEDERATE RAILROAD ATLANTIC 83164/ATL 10 (10 98/51.98)	KEEP ON ROCKIN'	57
63	64	62	GEORGE STRAIT MCA NASHVILLE 1584 (10 98/51.98)	CARRYING YOUR LOVE WITH ME	1
64	58	58	ROY D. MERCER CAPITOL 56999 (10 98/51.98)	HOW BIG A BOY ARE YAT VOLUME 1	39
65	62	60	DWIGHT YERKIN WEA 70016/ATL 10 (10 98/51.98)	A LONG WAY HOME	11
66	63	59	ROY D. MERCER CAPITOL 56999 (10 98/51.98)	HOW BIG A BOY ARE YAT VOLUME 3	31
67	66	67	JOE DUFFIE EPC 44876/ATL 10 (10 98/51.98)	GREATEST HITS	21
68	61	61	LONDA DAVIS SHAG BROS. 50309/ATL 10 (10 98/51.98)	I'M YOURS	61
69	65	63	ROY D. MERCER CAPITOL 56999 (10 98/51.98)	HOW BIG A BOY ARE YAT VOLUME 2	43
70	72	72	DOLLY PARTON WEA 70016/ATL 10 (10 98/51.98)	HUNGRY AGAIN	23
71	RE-ENTRY	9	RANDY TRAVIS WARNER BROS. 47028 (10 98/51.98)	GREATEST HITS	70
72	RE-ENTRY	9	LEANN RIMES CUBS 77834/ATL 10 (10 98/51.98)	UNCHAINED MELODIES: EARLY YEARS	1
73	73	—	CLINT BAKER RCA 67840/ATL 10 (10 98/51.98)	NOTHING BUT THE TAILGATS	4
74	58	58	T. GRAHAM BROWN INTERSCOPE 5344/ATL 10 (10 98/51.98)	WINE INTO WATER	6
75	70	65	CLEUDIS T. JUDD MCA NASHVILLE 15263 (10 98/51.98)	DO I SHAKE MY KISS FOR THEE?	16

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DECEMBER 5, 1998

# Billboard<sup>®</sup> Top Country Catalog Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
9	7		GARTH BROOKS ▲ CAPITOL 26485/ATL 10 (10 98/51.98) 29 weeks at No. 1	THE HITS	179
10	2		SHANIA TWAIN ▲ MERCURY 52286 (10 98/51.98) 10 weeks at No. 1	THE WOMAN IN ME	158
11	3		GARTH BROOKS ▲ CAPITOL 26476/ATL 10 (10 98/51.98) 28 weeks at No. 1	BEYOND THE SEASON	86
12	3		ALAN JACKSON ▲ A&M NASHVILLE 18801 (10 98/51.98) 28 weeks at No. 1	THE GREATEST HITS COLLECTION	163
13	4		LEANN RIMES ▲ CUBS 77821 (10 98/51.98) 28 weeks at No. 1	BLUE	179
14	10		JOHN DENVER & THE MUPPETS ▲ A&M/ATL 12761 (10 98/51.98) 10 weeks at No. 1	A CHRISTMAS TOGETHER	21
15	11		BURL IVES ▲ MCA NASHVILLE 23717 (10 98/51.98) 10 weeks at No. 1	REDEMPTION REMINDER	83
16	13		JOHN DENVER RCA 67143 (10 98/51.98) 10 weeks at No. 1	ROCKY MOUNTAIN CHRISTMAS	4
17	6		HANK WILLIAMS, JR. ▲ CAPITOL 77931 (10 98/51.98) 28 weeks at No. 1	GREATEST HITS, VOL. 1	234
18	5		PATSY CLINE ▲ MCA NASHVILLE 12 (10 98/51.98) 28 weeks at No. 1	12 GREATEST HITS	609
19	11		JOHN DENVER A&M/ATL 12762 (10 98/51.98) 10 weeks at No. 1	CHRISTMAS LIKE A LULLABY	7
20	12		REBA MCKENZIE ▲ MCA NASHVILLE 43031 (10 98/51.98) 10 weeks at No. 1	MERRY CHRISTMAS TO YOU	67
21	13		SHANIA TWAIN ▲ MERCURY 51422 (10 98/51.98) 10 weeks at No. 1	SHANIA TWAIN	108

Catalog albums are 2-year old titles that have been listed on the Billboard 200 or released at other albums. Total Chart Weeks reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. \*Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*\*RIAA certification for sales of 1 million units, with multipliers shown indicated by a number following the symbol. For best sales, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs/multiplier figure. \*National indicators (N) are available. Most top prices, and CD prices for BMG and WEA labels, are suggested lists. Track prices marked (C), and all other CD prices, are suggested prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates signed percentage growth. Headliner Impact shows albums removed from Headliners list. \*1998, Billboard/EMI Communications, and SoundScan, Inc.



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\*Comparison is based on fares as of 10/1/99. American Airlines and Admirals Club are registered trademarks of American Airlines, Inc.

# Billboard **COUNTRY**

DECEMBER 5, 1998

## SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS RADIO TRACK SERVICE. COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTORS.

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
				<b>No. 1</b>	<b>THY HERDSON</b>	
				IT MUST BE LOVE (COLUMBIA TRISTAR)	1	1
1	3	17	13	LET ME LET GO (COLUMBIA TRISTAR)	2	2
2	4	22	10	WIDE OPEN SPACES (MONUMENT)	3	3
3	1	16	16	A LITTLE BIT LITTLE ROCK (MONUMENT)	4	4
4	2	18	18	HUSBANDS AND WIVES (MONUMENT)	5	5
5	6	16	16	SOMEONE YOU USED TO KNOW (MONUMENT)	6	6
6	8	15	15	YOU'RE EASY ON THE EYES (MONUMENT)	7	7
7	8	15	15	WE REALLY SHOULDN'T BE DOING THIS (MONUMENT)	8	8
8	5	17	17	RIGHT ON THE MONEY (MONUMENT)	9	9
9	10	9	9	IT'S YOUR SONG (MONUMENT)	10	10
10	15	15	15	YOU'RE BEGINNING TO GET TO ME (MONUMENT)	11	11
11	12	13	13	FOR YOU I WILL (MONUMENT)	12	12
12	15	15	15	WRONG AGAIN (MONUMENT)	13	13
13	16	12	12	HOW DO YOU SLEEP AT NIGHT (MONUMENT)	14	14
14	15	23	23	THERE YOU HAVE IT (MONUMENT)	15	15
15	21	23	23	ABSENCE OF THE HEART (MONUMENT)	16	16
16	25	23	23	FOR A LITTLE WHILE (MONUMENT)	17	17
17	35	5	5	DO NOT LAUGH AT ME (MONUMENT)	18	18
18	16	21	21	HOW DO YOU FALL IN LOVE (MONUMENT)	19	19
19	15	12	12	SPUR OF A BOY, WITNESS OF A MAN (MONUMENT)	20	20
20	21	29	29	GETCHA SOME (MONUMENT)	21	21
21	22	26	26	WHEN THE GREEN GRASS GROWS (MONUMENT)	22	22
22	31	9	9	STAND BESIDE ME (MONUMENT)	23	23
23	21	22	22	HONEY, I'M HOME (MONUMENT)	24	24
24	22	22	22	EVERYTHING'S CHANGED (MONUMENT)	25	25
25	21	29	29	HOLD ON TO ME (MONUMENT)	26	26
26	21	29	29	WROTH NIGHT (MONUMENT)	27	27
27	34	6	6	UNBELIEVABLE (MONUMENT)	28	28
28	31	21	21	I'M ALRIGHT (MONUMENT)	29	29
29	21	32	32	IF I LOST YOU (MONUMENT)	30	30
30	21	15	15	YOU MOVE ME (MONUMENT)	31	31
31	31	17	17	FOREVER LOVE (MONUMENT)	32	32
32	31	40	40	NO PLACE THAT FAR (MONUMENT)	33	33
33	34	38	38	GUILITY (MONUMENT)	34	34
34	38	31	31	BY THE BOOK (MONUMENT)	35	35
35	42	7	7	FLY THE ANGEL SONG (MONUMENT)	36	36
36	35	36	36	I'LL GO ON LOVING YOU (MONUMENT)	37	37
37	40	45	45	RUSH MAN (MONUMENT)	38	38

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
39	33	37	9	KINLEY KEEP IT COUNTRY (MONUMENT)	39	39
40	41	41	3	A BITTER END (MONUMENT)	40	40
41	46	75	3	I DON'T WANT TO SAY I'M THINKING (MONUMENT)	41	41
42	46	10	10	TAKE ME (MONUMENT)	42	42
43	46	7	7	COMBOYS OUT THERE WATCHING (MONUMENT)	43	43
44	45	48	7	NOTHING 'N' UNDER THE MOON (MONUMENT)	44	44
45	47	8	8	EVERY LITTLE WHISPER (MONUMENT)	45	45
46	42	33	12	WHERE YOUR ROAD LEADS (MONUMENT)	46	46
47	49	51	9	ONE DAY LEFT TO LIVE (MONUMENT)	47	47
48	50	11	11	SOMETHING TO THINK ABOUT (MONUMENT)	48	48
49	52	53	12	WINE INTO WATER (MONUMENT)	49	49
50	51	52	6	I'M YOURS (MONUMENT)	50	50
51	28	28	12	I WILL STAND (MONUMENT)	51	51
52	53	56	10	SLOW DOWN (MONUMENT)	52	52
53	54	55	8	WHEN I GROW UP (MONUMENT)	53	53
54	56	57	5	ORDINARY LIFE (MONUMENT)	54	54
55	70	2	2	POWERFUL THING (MONUMENT)	55	55
56	50	49	14	STRAIGHT TALK (MONUMENT)	56	56
57	60	—	—	THESE ARE MY FINE (MONUMENT)	57	57
58	59	66	4	I'LL TAKE TODAY (MONUMENT)	58	58
59	37	61	3	SHORTEN' BREAD (MONUMENT)	59	59
60	58	62	5	I WON'T LIVE (MONUMENT)	60	60
61	73	73	4	DRIVE ME (MONUMENT)	61	61
62	72	67	4	CAN'T STOP THINKIN' 'BOUT THAT (MONUMENT)	62	62
63	NEW	—	—	TEARIN' IT UP (AND BURNIN' IT DOWN) (MONUMENT)	63	63
64	70	—	—	TOUCHDOWN TENNESSEE (MONUMENT)	64	64
65	NEW	—	—	WILD AS THE WIND (MONUMENT)	65	65
66	63	69	17	LOSSEN UP MY STRINGS (MONUMENT)	66	66
67	62	63	8	I'M A COWBOY (MONUMENT)	67	67
68	NEW	—	—	WYNDON (MONUMENT)	68	68
69	61	69	5	I WALK THE LINE REVISITED (MONUMENT)	69	69
70	NEW	—	—	KEEPIN' UP (MONUMENT)	70	70
71	67	59	4	LEAVE MY MAMA OUT THERE (MONUMENT)	71	71
72	65	—	—	BEHIND CLOSED DOORS (MONUMENT)	72	72
73	66	71	3	THE BIG ONE (MONUMENT)	73	73
74	55	54	5	TICKET OUT OF KANSAS (MONUMENT)	74	74
75	69	74	4	YOU HAVEN'T LEFT ME YET (MONUMENT)	75	75

# Billboard **Top Country Singles Sales**

DECEMBER 5, 1998

## COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
				<b>No. 1</b>	<b>FAITH HILL</b>	
1	1	1	18	THIS KISS (MONUMENT)	1	1
2	2	2	22	26 CENTS GUNT 1731 (MONUMENT)	2	2
3	4	4	22	PLAINTS/BYE BYE (MONUMENT)	3	3
4	8	20	3	FLY THE ANGEL SONG (MONUMENT)	4	4
5	3	11	11	FOR YOU I WILL (MONUMENT)	5	5
6	5	10	11	I F I LOST YOU (MONUMENT)	6	6
7	9	10	11	I WILL STAND (MONUMENT)	7	7
8	6	9	11	SOMEONE YOU USED TO KNOW (MONUMENT)	8	8
9	10	6	11	COMING HOME (MONUMENT)	9	9
10	11	8	11	A LITTLE LITTLE ROCK (MONUMENT)	10	10
11	12	5	11	HOLD ON TO ME (MONUMENT)	11	11
12	12	11	11	HOW DO I LIVE (MONUMENT)	12	12
13	7	16	16	WIDE OPEN SPACES (MONUMENT)	13	13

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
14	14	13	7	THERE YOU HAVE IT (MONUMENT)	14	14
15	16	21	4	GUILITY (MONUMENT)	15	15
16	15	23	3	NO PLACE THAT FAR (MONUMENT)	16	16
17	15	14	28	ONE HEART AT A TIME (MONUMENT)	17	17
18	17	19	19	COVER YOU IN KISSES (MONUMENT)	18	18
19	18	18	13	WRONG AGAIN/HAPPY GIRL (MONUMENT)	19	19
20	21	18	1	STRAIGHT TALK (MONUMENT)	20	20
21	21	18	1	A BITTER END (MONUMENT)	21	21
22	RE-ENTRY	—	—	YOU'RE BEGINNING TO GET TO ME (MONUMENT)	22	22
23	25	22	33	I JUST WANT TO DANCE WITH YOU (MONUMENT)	23	23
24	23	15	19	THE DREAM (MONUMENT)	24	24
25	RE-ENTRY	—	—	I SAID A PRAYER (MONUMENT)	25	25



COUNTRY  
CORNER

by Wade Jessen

**WELL, ALRIGHT THEN:** Opening with double Hot Shot debut honors atop Top Country Albums and The Billboard 200, Garth Brooks' "Double Live" means an overwhelming 1,000,000 units to break one out of two major historic sales records (see *Between the Bullets*, page 128).

"Double Live," which contains live tracks culled from concert performances (some of which were studio-enhanced for the new collection) had been the focus of an ambitious marketing scheme wherein Capitol laid plans to scan a million units during the first day at retail. That mammoth plan was revealed exclusively in the Oct. 24 Billboard, and it included three TV specials on NBC, a closed-circuit performance beamed to 2,400 Wal-Mart stores on Nov. 17, and an appearance on "The Tonight Show With Jay Leno" the night before.

Although not announced in the aforementioned Billboard article, the intricately drawn marketing plan called for a chart-topping debut on Top Country Singles & Tracks with "It's Your Song," the lead single from "Double Live." That track entered at No. 33 in the Nov. 14 issue, vaulted 33-10 in the Nov. 21 issue, inched 10-9 last issue, and dips 9-10 this issue. While airplay is detected at each of our 163 monitored stations, "It's Your Song" finishes with 4,006 plays, down 82 spins. Despite the song's spin slump, with all the hoopla over the massive sales figure it may be unwise to prematurely dismiss this song.

Concurrently, two other eligible tracks from "Double Live" enter Top Country Singles & Tracks. With 146 plays, "Tearin' It Up (And Burnin' It Down)" pops on the Hot Shot Debut purse at No. 63, while "Wild As The Wind" (a duet with Trisha Yearwood) enters at No. 65 with 120 spins. All other tracks from "Double Live" are deemed ineligible to chart because they are considered alternate versions of studio originals that have spent the maximum number of weeks allowable on that chart (see *legend below chart*, page 72).

**AND HE ENCORES:** With approximately 20,000 sales, Garth Brooks captures our percentage-based Facetwist trophy with "The Limited Series," which gains 70% to rise 17-11 on Top Country Albums and rises 143-104 on the big chart.

Meanwhile, Greatest Gainer receives an honor to "Touched By An Angel: The Album" (550 Music/Epic), which ascends 110-10 units, up more than 92,000 sales. Aside from spots promoting the set during the CBS show, several artists who are included on the soundtrack will make appearances on the show during the season. Wynonna appeared and performed on the Nov. 14 show, while another country act, the Kinleys, will be featured in an upcoming episode.

Speaking of the Kinleys, the "Touched By An Angel" set also benefits from increased video and radio exposure for the Kinley twins' "Somebody's Out There Watching" (Epic), the lead single from "Touched." With more than 5 million audience impressions, that track rises 45-45 on Hot Country Singles & Tracks, up 183 plays. The single is airing on 100 monitored country stations, with new airplay detected at 12 of those signals.

## Earle, Williams Lead Nashville Music Assn. Noms

**BY CHET FLIPPO**  
NASHVILLE—With three nominations each, Steve Earle and Lucinda Williams lead all nominees for the 1999 Nashville Music Assn. Awards.

More than 200 artists are nominated for the awards, to be presented Feb. 10 at the Tennessee Performing Arts Center's Andrew Jackson Hall.

Those who received two nominations each were Jim Lauderdale, Vince Gill, Emmylou Harris, Michelle Williams, W. Smith, Edgar

Meyer, Nordeman, and the late Rich Mullins & A Ragamuffin Band.

The Nashville Music Awards were begun in 1994 by Leadership Music to spotlight all genres of music active in the Middle Tennessee area, ranging from classical to country, rap to blues, bluegrass to folk, Christian to rock, and gospel to roots. Benefits from the awards show go to music-related area charities.

A listing of acts whose albums are nominated follows.

**Roots music:** Paul Burch & the WPA Ballclub, Steve Earle, Duane Jarvis, Lonesome Bob, Lucinda Williams.

**Bluegrass:** Eddie & Ricky Adcock, John Hartford, Bobby Hicks, Nashville Bluegrass Band, Marky Skaggs & Kentucky Thunder.

**Blues:** Big Al & the Heavyweights, Aashid Himons, Johnny Jones, Delbert McClintock, Rick Vito.

**Children's music:** The Howard, Rachel Sumner, the Animal Band, Barbara Ballie Hutchinson, Wendy Whitten & Rick Florin.

**Classical:** Butch Baldassari & John Mack, Enid Katalin, Edgar Meyer/Evergreen String Quartet, Nashville Mandolin Ensemble, Classical Brass.

**Christian:** Rich Mullins & A Ragamuffin Band, Newbombs, Nichole Nordeman, Chris Rice, Michelle Tumpan.

**Country:** Vince Gill, Pat Hix, Alan Jackson, Jim Lauderdale, Randy Scruggs.

Folk: Kate Campbell, Nanci Griff-

ith, Riders In The Sky, Greg Trooper, Gail Welch.

**Independence:** Emmylou Harris, Lambchop, Celli Rain, Ricky Shelstad, Tommy Womack, various artists (for the album "Nashpop").

**Instrumentals:** DeFord Bailey, Cripple Creek & Jo-Jo Sontag, David Grier, Phil Keag, Brent Mason.

**Jazz:** Beegie Adair Trio, Alison Brown Quartet, Bela Fleck & the Flecktones, Schvikinus, Antoine Silverman.

**Pop:** De Dickerson, Josh Rouse, Skipxene Nore The Richer, the Evelyns, the Mavericks.

**Rap:** Big Lou, Blow Pop, Playa G,

Untouchables, Utopia State, Reissue: "Ernie's Record Mart,"

"From Where I Stand: The Black Experience In Country Music," "Tennessee Plooby: Eddy Arnold," "The Complete Hank Williams," "Y'all Come Back: Essence Jim & Jesse."

**R&B:** Bo, Max Carl & Big Dance, the Gue Smiley Blues Exchange, BeBe Winans, CoCe Winans.

**Rock:** Bare Jr, We Cunningham, Iodine, Matthew Ryan, Screamin' Cheesha Wheelies.

**Traditional gospel:** Bobby Jones & New Life with the Nashville Super Choir, the Cathedrals, the Steeles, (Continued on page 79)

## RICKY SKAGGS LAUNCHES CEILI LABEL

(Continued from page 69)

by Krauss and the response of book/music accounts and even the rackjobbers. "The timing couldn't be better with Ricky coming into the mix with his label," says Smith. "He provides the muscle to take bluegrass to the next level, not only for himself, but for the artists on his label. There will be a coastal effect for the genre, and we're championing at the bit for the January releases. The next 12 months will be unbelievable for bluegrass."

Skaggs says he's "fired up" by McCurdy, the Whites, and the Gibson Brothers. "Hearing two brothers sing like that takes me back to me and

Keith Whitley when we were with Ralph Stanley," he says. "Here it is 25 years later, and we're doing something worthwhile that might mean something 30, 40 years down the road. I saw some young kids at IBMA—Sara and Sean Watkins and Chris Thille of Nickel Creek and the Bull Family—and to be able to offer them a deal is great. To not worry about country radio playing this kind of music, but to just go in and create it, is a wonderful freedom that I haven't had—except maybe when I was first playing bluegrass, when we didn't depend on radio to play our music."



**Touched By A Ranger.** Country artist Les Roy Parnell, John Anderson, and Mark Collie got the chance to play cowboy on the Nov. 21 episode of the CBS-TV show "Walker Texas Ranger." Shown, from left, are Anderson, show star Chuck Norris, Collie, and Parnell.

COUNTRY SINGLES A-Z  
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Title (Publisher - Licensing) (D) Sheet Music

45 **THE HEART OF THE HEART** (Emi) Warner Bros. Music  
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## NOTAS

(Continued from preceding page)

in the Boxscore in the Nov. 14 Billboard from four sell-out concerts at the 6,000-seat Universal Amphitheatre in Universal City, Calif.

The Ariola/BMG icon from Mexico grossed \$1,381,736 from the quartet of shows that took place Oct. 16, 17, 18, and 23. Promoting the shows was Universal Concerts. Ticket prices ranged from (gulp) \$53.50 to \$125.50.

**STATESIDE BRIEFS:** *Felicitades* o Juan González, who has been named the American League's most valuable player (MVP). The Puerto Rican slugger who plays for the Texas Rangers, is the fiancé of WEA Latina star Olga Tañón. Completing the first all-Latino sweep of Major League Baseball's MVP awards is Dominican home-run star Sammy Sosa, the Chicago Cubs outfielder who won the National League's MVP honor. No word yet if either baseball player will be cutting a tropical album.

On Sunday (2) at Fiesta Promenade in Miami Beach, more than a dozen rock acts will be performing a show where the Red Cross will be accepting donations for those affected by Hurricane Mitch. Among the artists slated to appear at the daylong event, dubbed Latin Rock Live, are Caimán's Patricia Loizola, who performed earlier this year at Billboard's annual International Latin Music Conference; BMG's Natalia and Grita's Volumen Cero. The event is being produced by Ricardo Farfán. *Los Prisioneros*, *Los Divididos*, *Cuca*, and *Las 15 Letras* are slated to perform at the fourth annual Red Rock Awards, which is set to take place Dec. 11 at L.A.'s Grand Olympic Auditorium.

Also on Dec. 11, EMI Latin heart-throb Carlos Ponce will be appearing in an episode of the WB's TV show "The Heat."

MTV Networks Latin America has appointed Adriana Medici account manager of affiliates sales for the southern cone. She was affiliate sales representative of the Weather Channel Latin America.



Una Estrella Para Vicente. Sony Discos artist Vicente Fernández received his star on the Hollywood Walk of Fame Nov. 11 during a ceremony attended by an estimated 4,000 people. Pictured kneeling, from left, are Johnny Grand, honorary mayor of Hollywood, and Fernández.



**Cerati Signs On The Dotted Line.** Gustavo Cerati, former front man of Argentina's revered rock group Soda Stereo, recently inked a deal with BMG Argentina. Shown, from left, are Carlos San Martín, president of BMG Argentina; Cerati; Alo Verde, director of A&R for BMG Argentina; and Daniel Kon, Cerati's manager.

Zaccai Curtis was first prize and Luis Irizarry was second prize in the ninth annual Charlie Palmeri Memorial Piano Scholarship Competition. Curtis and Irizarry will study Latin music disciplines at the New York-based Harbor Conservatory for the Performing Arts. The Charlie Palmeri Memorial Piano Scholarship was established by Tito Puente to further the Latin music study of Palmeri, an esteemed pianist who died in 1988.

**MEXICO NOTES:** On Dec. 14, EMI's irrepressible diva Thalía will start taping her new telenovela "Rosálinda." Produced by Salvador Mejía, the soap opera is slated to air in the first quarter on Spanish TV network Televisa.

For Fey's latest album, "El Color De Los Sueños," her label, Sony Mexico, has released the album in four CD packages, each using a different color. In addition, the new look of the fresh-faced songstress is rooted in Indian culture.

**Vernética Castro**, "la reina de las telenovelas," who recently departed Televisa, is now concentrating on her musical career. Castro, mother of BMG pop star Cristian, has signed with Sony. Her label bow, due in the first quarter, is a bolero and rhythmic pop disc to be produced by labelmate Ana Gabriel.

In a move to freshen the image of its Channel 9, Televisa has introduced a number of promotion spots featuring well-known recording artists who are singing jingles for the channel. The five acts participating in the project are Fonovisa's Los Tigres Del Norte and Banda El Recodo, PolyGram's Grupo Limite, EMI Latin's Los Tucanes De Tijuana, and Ariola/BMG's Hegales. Channel 9 broadcasts Mexican-made movies, telenovelas reruns, and talk shows.

PolyGram Mexico's pop/dance troupe Kabat recently went to Brazil to promote its latest album, "Esperanto," which will be released there in the first quarter.

**DESDE ARGENTINA:** EMI Perito's just dropped *Los Pericos* "Mystic Love" on Nov. 15. The album includes a guest appearance by

Ratonés Paranoicos front man Juane and a cover of a '70s classic by Luis Alberto Spinetta titled "Los Libros De La Buena Memoria." EMI Latin is expected to drop the disc in the U.S. next year.

Confirmed to perform in Buenos Aires in December are KC & The Sunshine Band (Saturday [5], Obras Stadium); B.B. King (Dec. 9, Gran Rex Theater); the Monsters of Rock Festival with Iron Maiden, Soulfly, and Helix (Dec. 12, Vélez Stadium); Pimpinela (Dec. 12, Luna Park Arena); Lito Vitale (Dec. 12-13, Teatro Coliseo); and Charlie Zaa (Dec. 16, Gran Rex Theater).

**HAPPY TURKEY DAY:** Due to an early Thanksgiving Day deadline, Chart Notes will not be published this issue.

**CORRECTION:** Contrary to an item in last issue's Latin Notes, the promoter of the Vivo Latino concert was RAC Productions.

*Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Marcelo Fernández Bitar in Buenos Aires.*

**Posing for A Million.** EMI Spain recording act Ella Baila Sola recently was given an award by EMI Spain and EMI International Latin for sales of 1 million units in Spain and Latin America of its eponymous debut. The presentation took place Sept. 28 in Buenos Aires at the launch of the pair's second EMI album, "E.B.S.," which has been released in the U.S. on EMI Latin.

# THE Billboard Latin 50

Compiled from a national survey of retail sales and sales to record clubs, imports, and private sales

WEEK	LAST WEEK	THIS WEEK	ARTIST	IMPORT	RECORDING LABEL	TITLE
1	1	1	SHAKIRA	NO	WARNER BROS. RECORDS	NO. 1/GREATEST GAINER
2	2	2	ENRIQUE IGLESIAS	NO	FONOVISA	COLOS DEL AMOR
3	3	4	OLGA TAÑÓN	NO	WEA LATIN 25294	TE ACORDARAS DE MI
4	4	7	ALVO IGLESIAS	NO	COLUMBIA	MY LIFE, THE GREATEST HITS
5	5	32	ELVIS PRESLEY	NO	SONY DISCOS	BUENA VISTA CLUB
6	6	41	RICK MARTIN	NO	SONY DISCOS	YUVELE
7	7	15	SOUNDTRACK	NO	EMI WORLDWIDE	DANCE WITH ME
8	8	7	CHAYANNE	NO	SONY DISCOS	ATADO A TU AMOR
9	9	10	LOS TUCANES DE TIJUANA	NO	EMI LATIN	LOS MAS BUSCADOS
10	10	3	LOS TUCANES DE TIJUANA	NO	FONOVISA	15 EXITOS PARA SIEMPRE
11	11	59	MANA	NO	WEA LATIN	SUENOS LIQUIDOS
12	10	51	ALEJANDRO SANZ	NO	WEA LATIN	MAS
13	12	5	GRUPO LIMITE	NO	SONY DISCOS	DE CORAZON AL CORAZON
14	14	61	ALEJANDRO FERNANDEZ	NO	SONY DISCOS	ME ESTOY ENAMORANDO
15	15	21	BIENESTER FERNANDEZ	NO	SONY DISCOS	ENTRE EL AMOR Y TU
16	18	61	BUENA VISTA CLUB	NO	WEA LATIN	BUENA VISTA CLUB
17	17	26	CHARLIE ZAA	NO	SONY DISCOS	UN SEGUNDO SENTIMIENTO
18	18	8	DI BLASIO	NO	EMI LATIN	MERENOTS '99
19	19	2	VARIOUS ARTISTS	NO	EMI WORLDWIDE	CONTRA LA CORRIENTE
20	20	16	MARC ANTHONY	NO	WEA	EL COLOR DE LOS SUENOS
21	20	3	FREY	NO	SONY DISCOS	NO ME COMPARES
22	21	8	FRANKIE REGAN	NO	WEA	CANTOS AMOR
23	22	15	GISSSEL	NO	WEA	ATADA
24	21	2	TOÑO ROSARIO	NO	WEA	EXCLUSIVO
25	23	12	CONJUNTO PRIMAVERA	NO	FONOVISA	NECESITO DECIRTE
26	24	21	LOS TUCANES DE TIJUANA	NO	EMI LATIN	AMOR PLATINICO
27	27	5	JOSE FELICIANO	NO	SONY DISCOS	SEÑOR BOLERO
28	19	10	LOS TUCANES SEVEN	NO	EMI WORLDWIDE	LOS TUCANES SEVEN
29	30	32	ALVO IGLESIAS	NO	SONY DISCOS	MI VIDA GANAS EXITOS
30	32	4	MICHAEL SALGADO	NO	SONY DISCOS	PURO BOLERO
31	32	11	BANDA ARKANGEL	NO	WEA	AMOR DEL BUENO
32	31	NEW	BANDA MAGUAY	NO	EMI WORLDWIDE	EXITOS EN VIVO
33	34	15	MIQUEL WEA	NO	WEA	TOCOS LOS ROMANCES
34	35	13	FRANKIE REGAN	NO	WEA	NACIMIENTO Y ETERNIDAD
35	32	33	SELENA	NO	EMI LATIN	ANTHOLOGY
36	37	46	LOS TIGRES	NO	SONY DISCOS	AYER, HOY Y SIEMPRE... CON AMOR
37	35	42	PEPE AGUILAR	NO	WEA	CON MARRACHI
38	31	23	OGONATI	NO	SONY DISCOS	COZMATELI
39	50	3	KARIS	NO	EMI WORLDWIDE	YO VOY POR TI
40	34	28	VICTOR MANUELLE	NO	SONY DISCOS	IRONAS
41	36	4	LAURA PAUSINI	NO	WEA	MI RESPUESTA
42	40	4	ALABINA	NO	WEA	THE ALBUM II
43	42	10	JENNIFER LO	NO	WEA	MARIPOSA
44	37	10	BARBARA PAVO	NO	SONY DISCOS	CASAS DE MADERA
45	46	72	JARAH	NO	EMI LATIN	LA PLACA
46	43	13	GRUPO SIMFONIA	NO	WEA	UN JUEGO DE AMOR
47	48	9	LOS BROTHERS	NO	EMI LATIN	MI MUNDO
48	48	9	RE-ENTRY	NO	SONY DISCOS	COMO TE REQUERIDO
49	50	38	MILLY QUEZADA	NO	SONY DISCOS	VIVE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SHAKIRA	1 ELVIS PRESLEY	1 LOS TUCANES DE TIJUANA
2 ENRIQUE IGLESIAS	2 SOUNDTRACK	2 LOS TUCANES DE TIJUANA
3 OLGA TAÑÓN	3 BIENESTER FERNANDEZ	3 LOS TUCANES DE TIJUANA
4 ALVO IGLESIAS	4 BUENA VISTA CLUB	4 LOS TUCANES DE TIJUANA
5 ELVIS PRESLEY	5 CHARLIE ZAA	5 LOS TUCANES DE TIJUANA
6 RICK MARTIN	6 DI BLASIO	6 LOS TUCANES DE TIJUANA
7 SOUNDTRACK	7 VARIOUS ARTISTS	7 LOS TUCANES DE TIJUANA
8 CHAYANNE	8 MARC ANTHONY	8 LOS TUCANES DE TIJUANA
9 LOS TUCANES DE TIJUANA	9 FRANKIE REGAN	9 LOS TUCANES DE TIJUANA
10 ALEJANDRO SANZ	10 GISSSEL	10 LOS TUCANES DE TIJUANA
11 MANA	11 TOÑO ROSARIO	11 LOS TUCANES DE TIJUANA
12 ALEJANDRO FERNANDEZ	12 CONJUNTO PRIMAVERA	12 LOS TUCANES DE TIJUANA
13 BIENESTER FERNANDEZ	13 LOS TUCANES DE TIJUANA	13 LOS TUCANES DE TIJUANA
14 DI BLASIO	14 JOSE FELICIANO	14 LOS TUCANES DE TIJUANA
15 ALEJANDRO FERNANDEZ	15 LOS TUCANES DE TIJUANA	15 LOS TUCANES DE TIJUANA
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Charts with the greatest sales growth this week. \*Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*\*RIAA certification for sales of 1 million units. \*\*\*RIAA certification for sales of 2 million units. \*\*\*\*RIAA certification for sales of 3 million units. \*\*\*\*\*RIAA certification for sales of 4 million units. \*\*\*\*\*RIAA certification for sales of 5 million units. \*\*\*\*\*RIAA certification for sales of 6 million units. \*\*\*\*\*RIAA certification for sales of 7 million units. \*\*\*\*\*RIAA certification for sales of 8 million units. \*\*\*\*\*RIAA certification for sales of 9 million units. \*\*\*\*\*RIAA certification for sales of 10 million units. \*\*\*\*\*RIAA certification for sales of 11 million units. \*\*\*\*\*RIAA certification for sales of 12 million units. \*\*\*\*\*RIAA certification for sales of 13 million units. \*\*\*\*\*RIAA certification for sales of 14 million units. \*\*\*\*\*RIAA certification for sales of 15 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The best voice  
The best guitarist  
The best arrangements  
The best mix  
The best production  
The best management  
The best boleros

# Señor Bolero

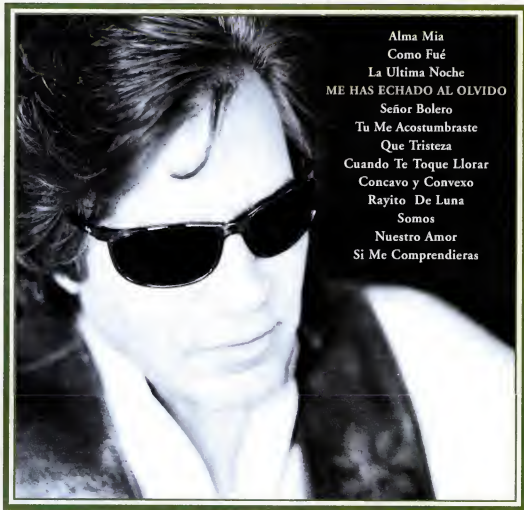
THE BEST BOLERO ALBUM  
EVER RECORDED

Produced by Rudy Perez

PolyGram  
LATINO



# José FELICIANO



Alma Mia  
Como Fué  
La Ultima Noche  
ME HAS ECHADO AL OLVIDO  
Señor Bolero  
Tu Me Acostumbraste  
Que Tristeza  
Cuando Te Toque Llorar  
Concavo y Convexo  
Rayito De Luna  
Somos  
Nuestro Amor  
Si Me Comprendieras

**6 Grammy Awards, 15 Nominations.  
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## Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by: 

HERDISTRIBUTING LABEL TITLE

[illegible]

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of \$50,000 units. ● RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies instruments by the number of discs and/or tapes. All albums available on cassette and CD. \*Also see [www.riaa.com](http://www.riaa.com). \*\*Indicates next or direct ancestor. © 1998, Billboard® Communications.

## EARLE WILLIAMS LEAD NASHVILLE MUSIC ASSN. NOMS

(Continued from page 73)

various artists ("Smoke On the Mountain"). Kelli Williams.

Following is a listing of act nominations.

**Artist/songwriter:** Bill Anderson, Garth Brooks, Steve Earle, Rick Elias, Jim Lauderdale, Dolly Parton, Josh Rouse, Michael W. Smith, Steve Warner, Lucinda Williams.

**Songwriter/composer:** Gary Burr, Beth Nielsen Chapman, Fred James, Ty Lacy, Dan Penn, Annie Roboff, Leslie Satcher, Tom Shapiro, Phil Vassar, Craig Wiseman.

**Male vocalist:** T. Graham Brown, Charlie Gaines, Vince Gill, Raul Malo, LeRe Winans.

**Female vocalist:** Emmylou Harris, Martina McBride, Tracy Nelson, Jaci Velasquez, Trisha Yearwood.

**Background vocalist:** Vicki Carico, Chris Rodriguez, John Wesley

Ryles, the Carol Lee Cooper Singers,  
Dennis Wilson.

**Producer:** Peter Collins, Steve Earle and Ray Kennedy; Mark Heimmerman, Paul Worley, David Z.  
**Engineer:** Richard Dodd, Mark Howard, David Leonard, Justin Nibbank, Dave Thoenes

**Song:** "Never Been Unkoved" (written by Michael W. Smith and Wayne Kirkpatrick), "Paint By Numbers" (Matt Mahaffey), "Right In Time" (Lucinda Williams), "This Kiss" (Robin Lerner, Annie Roboff, Beth

Nielsen Chapman), "Wide-Eyed" (Nicole Nordeman).

**Video:** "Lullaby" (directed by Roger Pistole), "Postmarked Birmingham" (Robert Deaton and George J. Flanigen), "There's Your Trouble" (Thorn Oliphant), "This Kiss" (Stephen Goldmann), "You're Gone" (Peter Zavadil).

**Musician awards:** Bass: Chris Feinstein, Viktor Krauss, Edgar Meyer, Victor Wooten, Glenn Worf. Percussion: Steve Brewster, Lalo Davila, Greg Morrow, Tommy "Musa"

Smith, Roy Wooten. Guitar: Jay Joyce, Buddy Miller, Jack Pearson, Redd Volkaert, Riff Watson.

**Miscellaneous stringed instrument:** Sam Bush, Jerry Douglas, Dan Dugmore, Stuart Duncan, Conni Ellis, Carl Gorodetzky, Fats Kaplan, Anthony Lamarchina, Darrell Scott, Mary Kathryn Vinson.

**Miscellaneous wind instrument:** Jeff Coffin, Jim Hoke, Jim Horn, Bobby Taylor, Dennis Taylor. **Keyboards:** Pat Coil, John Hobbs, John Jarvis, Steve Nathan, Jerome Reed.

## Artists & Music



by Deborah Evans Price

**MOSELEY RESIGNS:** Benson Records president Jeff Moseley has turned in his resignation to Provident Music Group president/CEO Jim Van Hook. "I decided not to continue as president of Benson upon completion of my contract," Moseley says of his departure, which will take place in late spring. "My personal mandate is to facilitate spreading the gospel in a culturally relevant way, and I just think it's time for me to look for new opportunities to do that. Did it spring out of any particular instance? No. It's something I've just been praying about for a long time, and at that particular moment in time, I just felt like this is the right thing for me to do."

As to why he gave several months' notice, Moseley says, "My contract called for me to make people aware of when I would leave within a certain time frame, and so I made that decision within that time frame."

Van Hook says that he and Moseley have a good relationship and that he wasn't expecting Moseley to make a change. "He really did catch me by surprise," says Van Hook. "We were having a meeting on an issue, and it wasn't a tense deal, I was just telling him something. The next day he had his resignation on my desk . . . It was a complete surprise to me and, I think, to our management team and staff here as well. The irony is nobody is mad about anything. We're getting along OK. His contract is set up in such a way, he has several more months to carry out, and he says he wants to do that."

Moseley maintains that he has no complaints against Provident but says he feels God calling him to move on. He has no specific plans and says his current priority is to concentrate on Benson releases due in early 1999, such as projects by Russ Taff, Natalie Grant, *A Cross Between*, and the multi-artist "Bridges" album, which will feature contemporary Christian artists performing duets with gospel acts. Among the pairings already lined up are Taff and Anointed, Kathy Troccoli and Hezekiah Walker, Bob Carlisle and Take 6, and Sandi Patti and Daryl Coley.

Van Hook says he has not yet decided on a successor for Moseley. An announcement will be forthcoming.

**Z NEWS:** For those of you who have been wondering what has been happening at Z Music Television, the good folks over there are alive and well and adding some interesting programming to their lineup. On Nov. 15, the 5-year-old network began to digitize its signal to improve signal quality. In addition, the network was scheduled to premiere two gospel shows Sunday (29). "Southern Gospel Showcase" will air at 8 p.m. ET, with Mark Lowry hosting the first show from Nashville's famed Opryland Hotel. The program will feature videoclips from the Martins, Janet Paschal, and the

**Gaither Vocal Band.** It will be followed by "Gospel Beat," a show featuring R&B-oriented gospel. The premiere episode will be hosted by **CeCe Winans** and will feature clips by **Beverly Crawford**, **Ron Kenoly**, and **Kirk Franklin**.

After the premieres, viewers can find "Southern Gospel Showcase" at 8 p.m. ET on Sundays and 7 p.m. ET Wednesdays and Fridays. "Gospel Beat" airs at 8 p.m. ET on Mondays and Thursdays and 9 p.m. ET Sundays.

In a prepared statement, Z Music programming manager **Mark Giguere** said, "The time is right to expand the scope of the network, and there is a growing audience for these two genres. We're excited to embrace more of what gospel music has to offer."

Z is also introducing some new special segments. "Hot Pick" will spotlight the week's top five videos and will air in addition to the weekly "Top Ten." "Double Take" will feature two of a particular artist's videos aired back to back. "Fresh Cut" will introduce viewers to new acts, and "Flash Back" will play classic Christian clips. The network, managed by Gaylord Entertainment Co., will also add "Zoom In," a segment that gives viewers a chance to see artists discussing their music and offstage lives.

**UP FOR SALE?** That's the word on the street concerning WEA Christian Distribution. WEA Christian Distribution VP/IG **Melinda Scruggs** Gales declined to comment on the situation, but two other sources at different Warner divisions (who naturally wished to remain anonymous) confirmed that Warner is starting to shop around for a buyer for the distribution company, but not the label Warner Alliance. Music Group president **Roland Lundy** and President Music Group president/CEO **Jim Van Hook** say they had heard from the rumors and were keeping an eye on the situation. Lundy says he's always interested in "go opportunities." Apparently some of WEA Christian's distributed labels have been informed that the company is on the selling block. At press time, no one at Warner would make an official statement. Stay tuned for details.

**NEWS NOTES:** De Talk, Michael W. Smith, Steven Curtis Chapman, Vestal Goodman, and Jaki Veleazquez were among the artists featured in a PAX TV special, "Gospel's Greatest Performances: 30 Years Of The Dove Awards." The show, which aired Nov. 26, featured performances from the past three decades of Dove Awards. Just a reminder—the actual Dove Awards show has been moved to March 24 and for the first time will be separate from the Gospel Music Assn. week festivities in April. . . . Gary Chapman will host "Christmas At Sam's Place," Dec. 19 at Nashville's *Arden Amphitheater*. Guests will include Sawyer Christy, Chapman, Susan Ashton, and Ashley Cleveland. The show is a benefit for the Salvation Army's Angel Tree Program. Attendees are encouraged to bring a new, unwrapped toy.

**RUMOR MILL:** Reliable sources indicate that de Talk's Toby McKeehan and Southern gospel legend Bill Gaither will be partners in starting up a new label. The venture will be a praise and worship label geared toward the younger demographic.







# Songwriters & Publishers

ARTISTS & MUSIC

## NO. 1 SONG CREDITS

**THE HOT 100**  
I'M YOUR ANGEL - R. Kelly / Zomba/EMI, R. Kelly/EMI  
**HOT COUNTRY SINGLES & Tracks**  
IT MUST BE LOVE - Craig Blackwell / Arista/ASCAP, Craig Blackwell/ASCAP, Magnusson/BMI, Red Out/BMI  
**HOT R&B SINGLES**  
NOBODY'S SUPPOSED TO BE HERE - S. Crawford, Montell Jordan / Warner/ASCAP, Warner/ASCAP  
**HOT RAP SINGLES**  
JUST THE TWO OF US - W. Smith, B.I. Waters, W. Satter, R. MacDonald / Arista/ASCAP, Bluenote/ASCAP  
**HOT LATIN TRACKS**  
CIEGA, SORDOMUDA / Shakira Mesarik, Estefano Salgado / Copyright Control

## Boosey & Hawkes Gets Into Pictures

### U.K. Music Co.'s Sights On Visual Media With Acquisition

BY NIGEL HUNTER

**LONDON**—The purchase of Big Picture Music by Boosey & Hawkes (B&H) for an undisclosed sum is seen as a practical demonstration of the venerable music company's determination to move with the times while retaining and promoting the best of the past.

The acquisition of Big Picture includes its studios on Wardour Street here, its stable of composers, and its back catalog.

Big Picture proprietor A. andrew Summels is joining B&H's London-based music publishing division as music director. His knowledge and experience, coupled with the resources of his company, mark a major development for B&H in its quest to become involved in visual media, which it rates as one of the biggest growth areas in the music industry over the next 10 years.

The acquisition also signals a return to full commercial action after the hiatus precipitated by the decision of the board of Carl Fischer in April 1997 to seek a buyer for its business, including its 45.4% voting stake in B&H, following the death of Fischer president Walter Concor.

That situation was resolved in May this year by a reorganization of the B&H stockholding structure in the shape of a new holding company, Boosey & Hawkes Group. The Group acquired all the stock of B&H through a court-approved scheme of arrangement and through the private acquisition of Carl Fischer.

The latter's stockholders gained the chance to hold their investment in the Group directly rather than through Carl Fischer and B&H stockholders were able to exchange their holdings on a one-for-one basis for stock in Boosey & Hawkes Group, which now controls all the stock capital of Boosey & Hawkes.

For B&H chief executive Richard Holland, it was a happy outcome after an uneasy period that might have seen the company taken over and subsumed.

"We had an unsettling and disturbing year," he admits. "Our media music activities suffered during the Carl Fischer process. People in this area were nervous about the possible outcome, and we lost some staff. But we now have a wide spread of stockholders, and we're truly independent, with the biggest stockholder having 78%."

Holland adds that company results have been affected by the recession in the Far East and elsewhere and the effects of translating foreign currencies into sterling during the high value of the pound. He is optimistic about the future of the company, whose history stretches back over 220 years. He joined in 1987 as group finance director before being named chief executive and deputy chairman two years later.

The 18th-century Boosey & Co. and Hawkes & Son, founded in 1865, were in competition in music publishing and the manufacture of musical instruments until they merged in 1980.

At that time, the declining importance of printed music, in contrast to radio records, was recognized, and B&H focused its publishing activities on building up serious music copyrights. This was further strengthened in 1996 by the acquisition of Bote & Bock, a well-known Berlin publishing company founded in 1838.

The B&H catalog of 20th century composers in particular is formidable, with such names as Benjamin Britten, Aaron Copland, Sergei Rachmaninoff, Richard Strauss, Leonard Bernstein, Peter Maxwell Davies, Henryk Górecki, Duke Ellington, Steve Reich, James MacMillan, and Harrison Birtwistle. A recent publication is the widely acclaimed Third Symphony by Edward Elgar, which was completed by Anthony Payne from the composer's initial sketches and an outline.

Holland expects renewed interest and results stemming from the 50th anniversary of Richard Strauss' death next year and the centenary of Copland's birth, which coincides with the

turning of the millennium.

B&H is Europe's largest manufacturer of musical instruments and ranks third in the world, behind Yamaha and Steinway/Solomon. "We are not involved in pop music as such," Holland points out. "That would require a massive investment and knowledge of the genre, which we don't profess to have."

In print, B&H promotes its extensive catalog of serious and educational music, with a worldwide distribution system through dealers and wholesalers.

B&H favors third-party distribution, having arranged this in Germany last year. In the U.K. it has a deal with Grantham Book Services.

"We're not experts in physical distribution and prefer to find someone bigger and better at it than us," notes Holland.

He sees considerable potential in media music, which is being spearheaded from the London office. The Cavendish Music subsidiary specializes in background library music. Commissioned music for advertisements and TV themes is handled by another subsidiary, Clockwork.

"The Internet is the new sound carrier," Holland says. "It has enormous possibilities."



**After The Show.** Chappie backstage after a standing-room-only show at the Crescents in Hollywood on Warner/Chappell Music's Jimmy Webb, left, and Brad Rosenberger, Warner/Capitol's VP of film and television catalog development. Webb was in Los Angeles to perform and to promote his new book, "Tunesmith: Inside The Art Of Songwriting."



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## Notting Hill Inks Kristofferson, Others; Bowie Seeks Lyrical Help

**NOTTING HILL DEALS:** London-based Notting Hill Music professional manager Kate Sweetser tells Words & Music that the company has completed several deals.

It has signed Kris Kristofferson to an exclusive agreement that includes the writer's recent work with Bob Dylan, Richie Havens, Waylon Jennings, and Willie Nelson. It has also signed U.S. rapper Kool Keith, who's written for Prodigy, DJ Spooky, and Ultramagnetic MCs, among others. It's finishing his own album for release worldwide on Ruffhouse/Columbia. In addition, Notting Hill has inked a deal with director Quentin Tarantino's Horny Guy/Cauliflower Ear Music (spoken word) for the world excluding the U.S. and Australia. Another signing is that of Edwin Birdsong, whose works have been sampled by De La Soul, A Tribe Called Quest, and

Group Boog. And, finally, the Notting Hill roster now includes Neil Rammey of U.K. garage label/prod. company Smokin' Beats.

In citing several current covers, Sweetser notes that recent signing Roger Eno has released an album, "The Flatlands," on All Saints Records and that in February a collaboration with fellow Notting Hill writer Lol Hammond will be issued.

**WORDS FOR BOWIE:** David Bowie, who usually completes his own songs, wants help on a new track, "What's Really Happening" in the form of three corresponding verses for the melody. It's part of a promotion sponsored by Bowie and his online venture, www.davidbowie.com. Sound files for the song will be posted on Bowie's World Wide Web site for visitors to download and listen to. A group of finalists will be selected from all the entries via online voting; Bowie himself will select the grand-prize winner, who will receive co-writing credit, a

\$15,000 publishing contract, and a trip to New York to attend the studio sessions.

**SHORT RUN, HIGH SCORE:** Short-lived as it was—it ran for only 32 performances on Broadway—"Daring of The Day" is considered to have a score of great merit. That truth is now evident in a new CD from RCA Victor. Master teacher songwriters Jule Styne (music) and E.Y. Harburg (lyrics) provided the witty and melodic songs. The label has also put out a CD version of Al Carmines' more successful 1969 musical, "Promenade."

**THE FACT** that Irving Berlin spent a good deal of his career writing songs for Hollywood and seeing some of his Broadway hits transferred to the big screen marks "Irving Berlin in Hollywood" in Hollywood/Rhino Movies.

Turner Classic Movie's Rhino Movie Music is a very useful affair. Indeed, the chronology starts with 1927 and ends with 1954, covering a total of 25 songs by the best acts Hollywood had to offer from such studios as RKO 29th Century Fox, Samuel Goldwyn, and Warner Bros. The album is due Feb. 16.

**AIMP HONORS BLUE:** The Assn. of Independent Music Publishers will present its Indie Award to publisher Helene Blue, a founding member of the organization, at the body's In-With-the-New-Year Party Dec. 8 on Dillards' in New York. Call 212-758-6157 for info.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Corp.:

1. "The Lion King II: Simba's Pride," soundtrack.
2. "Titanic," soundtrack.
3. Sarah McLachlan, "Surfacing."
4. Various artists, "Lilith Fair—A Celebration Of Women In Music."
5. Jini Horowitz, "Are You Experienced?" (transcribed score).

## Words & Music



by Irv Lichtman

## Panasonic's DA7 Mixer Bastes Sonic Integrity, Low Price

THE PANASONIC DA7 digital mixer has broken through the din of a crowded market to emerge as one of the industry's top low-cost, high-end consoles.



DA7

A 32-input console with six auxiliary send/return channels—for a

total of 38 inputs—the DA7 is an 8-bus console with full automation. It features 24-bit analog-to-digital and digital-to-analog conversion; 32-bit internal processing; 16 analog, mix/line inputs, eight of which are XLR-type with individual, software-switched phantom power; 100-millimeter motorized, moving faders; compatibility with Alesis Adat, Tascam 3488, and AES/EBU digital formats via proprietary slot cards; optional SMPTE and video sync cards; 50 scene memory locations; and 5.1-channel mixing capabilities.

At a list price of approximately \$5,000, the DA7 is a steal, consid-



by Paul Verna

ering its features, its processing power, and the fact that it can convert audio at 24 bits. However, its most fervent users are people who—price conscious though they may be—are more concerned about sonic integrity than their wallets.

## Atlanta's Studio Scene Comes Into Its Own

BY DAN DALEY

Atlanta's recording studio community may be something of a barometer of the city's nascent resurgence in music. Long a stronghold of R&B and often subject to that genre's ebb and flow, Atlanta is seeing the establishment and expansion of new facilities that cater to a broad variety of music and are raising the area's technology quotient.

Artists including Bobby Brown, Dallas Austin, Darryl Simmons, Keith Sweat, L.A. Reid, and Babyface are closely associated with the city and R&B. Most have or have had sophisticated studios, whether private or commercial facilities. Furthermore, a new facility is expected soon by artist/producer Jermaine Dupri, best known for his solo work and for his productions of Mariah Carey, Kriss Kross, and Da Brat.

On the other hand, the legacy of rock that extends back to the Allman Brothers Band in nearby Macon and Paul Davis is carried on today by Collective Soul and matches 2A. They producers and mixers act as magnets for rock and pop to Atlanta and in some cases are building their own facilities as well.

Longtime Atlanta studio Southern Tracks has been serving as a base for producer/mixer Brendan O'Brien (Black Crowes, Stone Temple Pilots, Pearl Jam) for several years. Purple Dragon has become a favorite of Atlanta resident Elton John. Producer Matt Serletic is planning a three-room recording facility scheduled to come online sometime in 1999 on the site of the former Axis Studios, which had been long vacant.

What also looks well for Atlanta's future as a recording center is the fact that studios aren't limited by genres.

"I just finished working with Keith Sweat in his private studio" in the upscale suburb of Alpharetta. They freelance engineer Karl Heilbron, who has lived and worked in Atlanta for the past five years after coming from Miami. "But I regularly go with R&B clients to other studios to track

live drums and acoustic instruments. There's a lot of interaction like that in Atlanta. You just don't see it until you live here awhile."

The sound last year opened what most agree is Atlanta's first new world-class-level studio in more than a decade. The 5,000-square-foot tracking room and SSL G-E-equipped control room are part of a larger, 20,000-square-foot complex that already has a Digidesign Pro Tools editing and mastering suite and expects its second tracking room to go online within the next 18 months. A lot of hands were being hit in Atlanta and then leaving to make their records," explains Tree owner Paul Diaz. "What the studios of the city have to do is act as an anchor for the music here. And that requires new investments, which we're starting to see."

### A CERTAIN LEVEL

Jim Zumpano, manager and chief engineer at Tree Sound, says, "Atlanta is getting more producers from out of town coming here to record and mix. They're expecting a certain level of technology. And if we can give it to them, Atlanta can go even further than it already has."

Mike Clark is co-owner and manager at Southern Tracks; he has been in the studio business for 30 years in Atlanta. (His partner, publisher Bill Lowery, built the city's first recording studio in the 1950s.) Clark agrees that Atlanta is gaining as a music center but says that it's fought a perceptual battle about how much it has already accomplished.

"I think we've already changed and are becoming a world-class music city, but the world is just now starting to notice that," says Clark, noting the cosmopolitan attraction that the city holds for rock producers and artists.

There are also signs of the future in the industry facilities opening in Atlanta, including at least two new mastering studios, Griffin Mastering and Glenn Schick Mastering.

Schick, a transplanted New Yorker, says the fact that Atlanta can now

support local mastering facilities after years of sending its masters out of town is an indication of a growing infrastructure that can support a larger music industry.

"Atlanta is just now getting the sense that it can do it all on its own," says Schick, who is also contemplating a DVD 6.1 mastering room with authoring for next year. "It's not a matter of if you build it, they will come; but rather that if you build it right, you can support both the regional business and out-of-town clients."

Joe Katz, a senior partner in the law firm Greenberg Traurig, is regarded as the dean of the Atlanta entertainment industry by virtue of his 30 years there representing artists and producers like Jimmy Buffet, Collective Soul, and L.A. Reid. He believes that the way the business has evolved in Atlanta is a perfect fit with the direction in which the larger industry is moving, with major labels creating joint ventures with artists and producers.

"It's not just a matter of surrogate A&R—these ventures are full-fledged businesses," says Katz. "There are about 20 entities here that are producer-driven, creating new Super Buds. For instance, Ed Roland [of Collective Soul] has a venture with Atlantic Records that signs new talent. The structure here is perfect."

Mark Willis is a longtime Atlanta artist manager and show promoter who last August held the city's first music industry seminar, the Atlantic Music Conference; it will be held again in August 1999. He agrees that Atlanta is experiencing new levels of activity on several planes.

"What's happening with the studios here excites me," he says. "They are a way to test the pulse of the situation here, along with things like the Olympics and getting our second Super Bowl." New York and L.A. tend to regard Atlanta as an urban music town, and rightfully so. But there's much more than meets the eye to this city. And that's going to make itself felt in coming years."

Among the early proponents of the DA7, which began shipping in April, are Greg Ladanyi, Bobby Brooks, Dennis Purecell, and the newly resurged team of David Was and Don Was.

Ladanyi—a producer/engineer/mixer whose credits include Jackson Browne, Don Henley, Toto, Fleetwood Mac, Madonna, and Robert Plant—plans to use the DA7 for a project by Los Calafanes, one of Mexico's most popular and influential groups. Ladanyi is also at work with various developing artists, including JD Davison, Fuse, and Sharlene Brown.

Brooks has worked with Michael Jackson, Rick James, Teena Marie, and Steve Wonder, with whom he spent seven years as personal engineer and programmer. Purecell, mastering engineer at Nashville powerhouse Georgetown Masters, is using the mixer for mastering applications, including multichannel work.

Fred Jones, national marketing manager and product manager for pro audio at Los Angeles-based Panasonic Pro Audio—a division of Panasonic Broadcast & Digital Systems—says, "A number of high-profile people are coming on board. It's starting to happen."

Jones adds that Panasonic took a low-key approach toward the launch of the DA7, preferring to let the product build by word-of-mouth rather than aggressive advertising or celebrity endorsements.

Jones says, "We launched the DA7 with the same attitude we took toward our SV-3700 DAT machine," which has become an industry-standard unit. "We said, 'We're quality, we're high-class. Let's just run a few ads and see what happens.' And the DA7 got to people who are early adopters. These guys would sit out and say, 'God, it sounds really good.' Then they'd play with the EQ and say, 'Wow, this is really nice.'"

Rock at Little Fest was among

the first to use the board. Its latest album, "Under The Radar," was entirely recorded and mixed at guitarist Paul Barrere's home studio using just one DA7.

Having established a critical mass among high-end users, the DA7 is now trickling down to the project studio community, according to Jones.

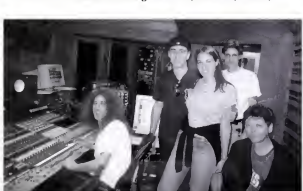
"People say, 'Why would I want to go into an \$1,800-a-day room if I can get the same quality at home, where my environment is better, I can get a better feel, and I don't have to worry about the clock?'" says Jones. "As long as they don't have to worry about the quality, they're there."

The mixer went through a brief identity crisis at the beginning, when it was advertised as a Ramsa-series mixer. Although it is part of Panasonic's Ramsa line, the company has since sought to emphasize the Panasonic name.

Jones says, "What happened with the DA7, because we hadn't delivered a new product in pro audio in a long time and we were changing from being an analog company to a digital company, we decided that we would take the image of 'Let's make it a Ramsa series product.' So it's a Panasonic DA7, Ramsa-series mixer."

Besides its core music market, the DA7 has made significant inroads in other applications. For instance, the Metropolitan Church in Austin, Texas, recently installed two linked DA7s for use in the Discovery Channel's "Real Life With Dr. Gerald Mann" show, and the Reuben H. Fleet Science Center in Balboa Park in San Diego, Calif., has added one.

**BRIEFLY:** Claris Sayadian, who just left Allen Sides' Ocean Way/Record One after 12 years of serving as studio manager at the A.A. studio complex, has resurfaced at design firm studio bautzon (Studio Monitor, Billboard, Nov. 28).



Live In The Studio. Radioactive/MCA rock group Live worked on its long-awaited fourth album at the Village Recorder in Los Angeles with longtime producer (and former Talking Heads member) Jerry Harrison. Shown at the sessions, from left, are engineer Karl Darlert; Live singer/guitarist Ed Kowalczyk; his wife, Erin Kowalczyk; Village engineer David Nottingham; and Harrison.

## CLASSICAL KEEPING SCORE

(Continued from page 80)

songs with lutenist David Miller. Fraser also produced one of the real gems of the series: Currie's percussion kaleidoscope "Striking A Balance," which includes Steve Reich's limpid "Nagoya Marimbas" as well as contemporary-minded arrangements of Ravel and Bach, among several other exceptional pieces.

Future "Debut" releases include such offbeat items as an album with a Caribbean steel-drum band playing classical transcriptions.

"That may sound dreadful, but let me assure you, it's wonderful," Fraser says. There is also a disc of Russian liturgical and secular material with the Male Voice Choir Of St. Petersburg, which features four basso profundos—who, Fraser avows, "make the room shake."

Several other "Debut" issues reflect Fraser's keen sense of vocal talent. One is a wide-ranging set of American songs from young American baritone Nathan Gunn. "Making that record was like discovering Thomas Hampson at 25," Fraser says. Another upcoming "Debut" is by American mezzo-soprano Michelle DeYoung, who sings Wagner's "Wesendend Lieder" and other rich numbers by Liszt, Strauss, and Duparc—material "that suits her down to the ground," Fraser says. Baritone Dietrich Henschel and mezzo Katarina Karnewas are two more vocalists with "Debuts." Fraser says, "There are so many singers around who are competent, but these are voices that just make you sit up and say, 'Wow!'"

The most notable voice thus far that Fraser has shepherded on record is that of Bostridge. The British tenor recorded his first album, a group of Schubert songs, for "Debut," but his career took off so fast that EMI put out his album of Schumann's "Liederkreis" and "Dichterliebe" as a regular release first—due to universal acclaim. Bostridge's Schubert

album then came out on EMI proper, and the label just issued his disc of Britten songs; a set of English songs may be next, with an album of Bach arias to follow. Schubert's "Winterreise" is also in the cards.

"Ian is two things tenor: are traditionally not; tall and extremely intelligent," Fraser says. "But there is more to him than just presence and that formidable intelligence. He has a deep feeling for the poetry and the music. He is a rare musician."

The 49-year-old Fraser grew up in Stirling, Scotland, and graduated with honors in music from Edinburgh University before putting in a stint with the opera staff of Glyndebourne. An accomplished pianist, Fraser spends many of his off hours playing Schumann and Ravel at home; for the public, he gives four-hand recitals with pianist Mikhail Rudy. "Maybe we'll make a record someday, and one of my colleagues can produce it," Fraser says. "And perhaps I'll be very difficult." The musicianly quality that makes Fraser special as a producer is something attested to by various of his charges, including no less than Plácido Domingo—who recently conducted London's Philharmonia on a Fraser-produced disc of Italian and French arias by Romanian soprano Leonida Yedva.

"John is such a dedicated musician," Domingo says. "He has all the technical knowledge but also a wonderful ear. He really is a pleasure to work with—a fantastic producer."

Fraser's studio facility and tempered manner have helped him cultivate ongoing relationships with several major artists. He has produced nearly all of Perlman's EMI discs, including such treasures as the violinist's "American" album (Bernstein, Barber, and Foss with the Boston Symphony Orchestra led by Seiji Ozawa) and the set of "Popular Jewish Melodies" (taped in Tel Aviv with the Israel Philharmonic).

The next Perlman/Fraser production to see light is an album of time-honored "teaching" concertos that every student violinist plays in school but that are almost never heard either in the concert hall or on record. Performing the pieces with the Juilliard Orchestra under Laurence Foster, Perlman was also filmed for a PBS special that will air in the spring.

Another of Fraser's long-term partnerships in his career, as he produced "Liverpool Oratorio" and "Standing Stone," McCartney's hit forays into the classical realm. Fraser has also been working on an upcoming album that includes the first efforts in the chamber medium by the former Beatles. Tentatively titled "Working Classical," the disc should be out sometime next year; it includes a string quartet titled "Inebriation," a piece for four horns called "Stately Horn," and two works for small orchestra, "Spiral" and "A Leaf."

Fraser says working with McCartney is "one of the easiest things in the world. He may not read or write music in the traditional manner, but his musical instincts are, of course, impeccable. Paul is a very shrewd musician, and his work in classical sphere gets more sophisticated all the time. And being in the studio with him is an enormous thrill—I grew up

with the Beatles, after all. So when we're working, half of my brain is busy being professional and the other half is screaming nervously, 'Aaagh, this is one of the most famous musicians of all time.'"

Other highlights of Fraser's EMI tenure include Hampson's barnished account of Mahler's "Kindertotenlieder" and "Rückert-Lieder," as well as recordings of the three great Mozart/De Ponde operas with Hailink. A more recent Fraser project is Mariss Jansons' bold reading of Kurt Weill's Symphony No. 2, "Mahogany" Suite, and Violin Concerto with soloist Frank Peter Zimmermann. Also, Fraser helmed soprano Ruth Ann Swenson's new set of Handel and Mozart arias with the Orchestra Of The Age Of Enlightenment led by Sir Charles Mackerras.

Other Fraser productions to look forward to: a Handel album by hot counterpoint David Daniels, with the Orchestra Of The Age Of Enlightenment under Roger Norrington; a live recording of Berg's "Wozzeck" with Metamorpher, the Hamburg State Opera Orchestra, and a raft of prime soloists; and a take on Szymanowski's opera "King Roger" that was led by Rattle (who has a "Midast touch with everything he does," Fraser says), features Hampson in the title role, and was recorded in the "glorious" acoustics of the City of Birmingham Sympho-

ny Hall.

Fraser and his EMI cohorts inherited a grand tradition of record production not only from the legendary Walter Legge but from Christopher Bishop, who Fraser says set a high standard as the lead EMI producer from 1964-79. Yet EMI doesn't have a "house sound" like that of, say, Decca during the '60s and '70s. "To me, a house sound like Decca's was more to do with the sound of the venues you use and if you are able to use them consistently. But rather than a house sound, I am glad to have a roster of top-flight engineers who are like chefs who make sauces that are different yet great in their own ways."

The classical music world has changed drastically in the past few years, particularly in terms of recording. Fewer records are being made, and there is more pressure to make each one pay its own way. "All the normal A&R formulas no longer work," Fraser says. "We have to be more inventive; every full-price record has to be really special. But take a simple but great idea like Liszt's album of student concertos. That is the kind of thing we need to be creating."

"I have faith that we will find a path through the lethargy of the record-buying public," Fraser adds. "I know we can make records that have integrity and that the public really wants to buy."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 28, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB PLAY
TITLE Artist Producer (Label)	LATELY Divine John Howard, Donald Pinks (Pendulum/Red Ant)	NOROB'S SUPPOSED TO BE HERE Deborah Cox A. Crawford, M. Jordan (Arista)	WIDE OPEN SPACES Dave Chalk P. Wiley, B. Chancery (Monument)	FLY AWAY Lenny Kravitz/ Lenny Kravitz (Virgin)	CHANGES So Pure Feat. Sheleena Tanner/ Bobby Guy, Eric Lake (Curtis)
RECORDING STUDIO(S) Engineer(s)	TREE SOUND (Atlanta, GA) Alex Nesmith	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalano	WESTWOOD SOUND (Nashville, TN) Eric Legg	COMPASS POINT (Nassau, Bahamas) Terry Manning	REEL TIME (New York, New York) Eric Lake, Bobby Guy
RECORDING CONSULE(S)	Yamaha Q2R	SSL 6056G	Nerve V3	Protocols	Soundtrax Quantz
RECORDING(S)	Aleiss ADATS	Shuder 800	Sony 3348	Lucas/Nerve V3	MCJ JH24
MASTER TAPE	Quantegy ADAT 489	Quantegy 499	Sony 1460	APS Hard Drive	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	BATTERY (New York, NY) Jonnie Miles	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalano	THE WORK STATION (Nashville, TN) John Gueco	COMPASS POINT Terry Manning	REEL TIME (New York, NY) Eric Lake, Bobby Guy
CONSULE(S)	SSL 4046G	SSL 6056G	Harrison Series 12	Protocols	Soundtrax Quantz
RECORDING(S)	Shuder ABO M411	Shuder 800	Sony 3348/Ampro ATX 100	Lucas/Nerve V3	MCJ JH24
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	APS Hard Drive	Quantegy 499
MASTERING Engineer	HIT FACTORY Chris Gehringer	MASTERDISK Tony Dawsey	GEORGETOWN Masters Denny Purcell	STERLING SOUND Ted Jensen	TRU TONE Phil Austin
CD/CASSETTE MANUFACTURER	BMG	BMG	PDO-HCM	WEA	Musica Connection



Ritchie's Searing Tracks. Singer/songwriter Kim Ritchie worked on an album for MCA's Seal Sound in New York with award-winning producer Hugh Padgham. Shown standing, from left, are Seal Sound assistant Dave Fisher, bassist Kay Katz, guitarist Dominic Miller, Seal Sound owner Walter Ser, assistant Sean Shurtell, Ritchie, and drummer Sean Pelton. Seated, from left, are guitarist Waddy Wachtel and Padgham.

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# NEW MUSIC

ARTISTS & MUSIC



**POP**  
**★ VARIOUS ARTISTS**  
**HEMPHILL 24** • Freshwound  
 COMPILED PRODUCERS: Steve Stearns, Eric Stearns,  
 Philip Morris  
 Catalog # 114 138 246  
 The pop community's proponents of marijuana legalization have united for this strong sequel (benefiting the NORML lobbying organization, which champions decriminalization) to 1990's "HEMP-UP: Freedom Is NORML collection. Stearns' most tracks on the album, which was co-sponsored by High Times magazine, include Willie Nelson's live "Me And Strong coffee (benefiting the NORML), George Clinton's "Pie's 30 Days In The Hole," George Clinton & Funky Bunch's "Dope Dope Dope," Fun Lovin' Criminals' hard-rocking "Smoke 'Em" (benefiting the NORML), and a new version of "High" by Jimmy's Chicken Shack—plus live recordings of "Pie's 30 Days In The Hole (To The Rescue)," wherein the wheedler-bound singer/songwriter extols ganja's medicinal/therapeutic side.

**★ SANDRA BERNHARD**  
**11** • Dune  
 PRODUCER: Mark Kaplan, Joe Hinton  
 TUNY Soundbites 3290  
 This is the longest album to Bernhard's current one-woman Broadway show of the same name at the Booth Theatre, and what a compilation it is! In typical fashion, Bernhard speaks her mind on a variety of topics, including John Denver, Mary J. Blige, Courtney Love, Lili Minelli, Jewel, Joan Jeti, Mariah Carey, and Cher; the list goes on and on. Love her or hate her, Bernhard's scorching wit and blunt attitude will elicit laughs and boaters or frown some brows. She accomplishes what disparate reactions simply by uttering what many only think but dare never voice. For that alone, she deserves major points. But there's more: She sings, too. "Nightgowns," which finds Bernhard channeling the voice of Cher, is a beautiful ode to the classic Versace-inspired "On the Runway" are melancholic and frenetic, respectively. Quite like the entertainer herself.

**★ KATE & ANNA MCGARRIGLE**  
**11** • Dune  
 PRODUCER: Joe Hinton  
 Soundbites 3290  
 Just as the heavy traffic and need to mellow out? It's just the album for you—this down-home effort from Canada's McGarrigle sisters, who invited friends and family to drop by the studio to sing, play, and harmonize nearly two dozen old favorites from Irving Berlin to Stephen Foster (to Joan Baez) (Kate and Anna sing a few of their own, too). The gals of gossits and kin stepping to the music in two and three parts, the sister duo's harmonies are lush. Linda Ronstadt; Kate's ex, London Wandersmith III; and their two grown kids, Rufus and Martha; Anna's boyfriends, Dane and John. The album is a melancholy reward. An unpretentious delight.

**HELEN REDDY**  
**11** • Dune  
 PRODUCER: Steve Stearns  
 Soundbites 3290  
 Helen Reddy has had untold recording success. It's not that she has refashioned her vocal approach—it remains an affect-



**METALLICA**  
**Garage Inc.**  
 PRODUCERS: Rick Rubin, Metallica, Mark Whitham  
 others  
 Dates 62299  
 It's hard to find with the elated and the commitment to its craft that Metallica has can get away with releasing a double album of new and old cover recordings on a major label and pull it off flawlessly. The first disc consists of new recordings of rock staples by the likes of Black Sabbath, the MC5, Nick Cave, Lynyrd Skynyrd, Blue Oyster Cult, and Bob Seger. In fact, it's Metallica's passion and diversity that allow the band to record a metal-edged cover of Seger's melancholy road ditty "Turn The Page" with authority (as Metallica-inspired Tuffy Kid Joe brought to its equally surprising rendition of Harry Chapin's tear-jerking folk classic "Cat In The Hat"). The second CD consists of material from Metallica's "Garage Days Revisited" and "Garage Days Re-Revisited" albums of the mid-'80s, which have been out of print for a decade. It's sides and one-offs from the band's early '80s and '90s, including "Motorheadize" (cover of Motorhead covers cut in 1986 as B-sides to Metallica's first single "Hit the Streets"), "Like Guns N' Roses' "The Spaghetti Incident," Metallica's "Garage Inc." pays homage to a star metal band's diverse roots.

ing ballad voice. But it's employed in the interest here of classy, mostly rarely recorded ballads from the world of musical theater. That includes some choice rants, among them Kurt Weill and Langston Hughes' touching "A Boy Like You" from "Street Scene," Robert Hood's "The Writing On The Wall" from "The Mystery of Edwin Drood," Brad Bacharach and Hal David's "Knowing When To Leave" from "Premiere," Presley's "A Rocker and Hammerstein's "Love, Look Away" from "Flower Drum Song." There is also some relief in Irving Berlin's contrapuntal "You're Just In Love," with vocalists Richard Hillman. Reddy makes during choices throughout this album and meets the challenge: you're there.

## VITAL REISSUES\*

**VARIOUS ARTISTS**  
**The Complete Jazz at the Philharmonic, 1944-1949**  
 MCA Records  
 Catalog # 114 138 246  
 This was 512 933  
 The New Yorker Magazine's "The Jazz at the Philharmonic" series, the Lollapalooza of their time. If you like your jazz waltz and naïveté, tilting to and fro by the music from the masters, better tell Santa now. There are 10 CDs with 127 tracks totaling 12 hours of music (two hours previously released) by a

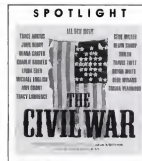


**VARIOUS ARTISTS**  
**The South Park Album**  
 PRODUCERS: Dan Rubin, others  
 Atlantic/Columbia 69377  
 Leave it to producer Rick Rubin—a figurative noli in the marriage. "The Civil War" is a colossal project that brings together country music stars in an effort to create a musical tapestry of the Civil War for the theatrical production of the same name. Far from a maelstrom of style, "The Nashville Sessions" cuts a mid-ground between its central subject matter and the modern sensibilities of its participants. In other words, there's a theme: "The Day The Earth Stood Still" and Deana Carter's melancholy "Missing You (My Bill)" would sound at home on mainstream country radio, but they also fulfill Wildhorn's criteria that the tunes evoke the spirit of the era. Other participants include Steve Adkins, Tracy Lawrence, Be Be Winans, Bryan White, Amy Grant, Shihab, Kevin Sharp, Linda Eder, Michael English, Cherie Dunick, and John Berry. A star-studded and respectful tribute to one of the most turbulent periods in American history.

Yousang and Alan Jackson, which is not all a bad place to be.

## COUNTRY

**DERYL DOOLE**  
**PROUD**  
 PRODUCER: Joe Young, Steve Chirney  
 Columbia 64793  
 An album that felt victim to a growing label practice—holding the release date for months—this single-disc country road—Deryl Doole's second release found the long wait. In this case, the single in question is "A Bitter End," a classic "love is lonely me" weeper. Similarly, "Best I Ever Had" is an elegant, test-drenched lament in country's best traditions. Dole upholds country's drinking-song standards here with "Bad For Good." This is a writer and singer firmly rooted in traditional country but with enough club and roadhouse experience to know what works with today's audiences. Dole falls in the country pantheon somewhere between Dwight



**VARIOUS ARTISTS**  
**The Civil War: The Nashville Sessions**  
 PRODUCERS: Dan Rubin, others  
 Atlantic 63090  
 Concealed, written, and executive-produced by Frank Wildhorn, "The Civil War" is a colossal project that brings together country music stars in an effort to create a musical tapestry of the Civil War for the theatrical production of the same name. Far from a maelstrom of style, "The Nashville Sessions" cuts a mid-ground between its central subject matter and the modern sensibilities of its participants. In other words, there's a theme: "The Day The Earth Stood Still" and Deana Carter's melancholy "Missing You (My Bill)" would sound at home on mainstream country radio, but they also fulfill Wildhorn's criteria that the tunes evoke the spirit of the era. Other participants include Steve Adkins, Tracy Lawrence, Be Be Winans, Bryan White, Amy Grant, Shihab, Kevin Sharp, Linda Eder, Michael English, Cherie Dunick, and John Berry. A star-studded and respectful tribute to one of the most turbulent periods in American history.

Yousang and Alan Jackson, which is not all a bad place to be.

## JAZZ

**JOE LEGG**  
**Unpassable**  
 PRODUCER: Joe Legg  
 Public 2101-964  
 The late guitar wizard Joe Legg was recorded playing solo nylon-string acoustic in the summer of 1980. This first album is what came to be "Unpassable" consists of 17 standards that Legg takes with his melacholy nuances, eschews riffs, bravura for grace. "I Cover The Waterfront," "I Should Care," and "Round Midnight" are touching without being sentimental, as are fresh turns on "The Very Thought Of You" and the off-beat title track. No pretensions here, no fireworks, just the civil war jazz guitar and a record that will please a lot of people.

## LATIN

**VARIOUS ARTISTS**  
**The Song Of Almodovar**  
 PRODUCERS: Venero  
 MCA 35644  
 It's no secret to fans of Pedro Almodóvar that the acclaimed Spanish filmmaker adores old-school Latin pop and tropical tunes delivered with unabashed passion that often matches the overflow of emotion found in his pictures. Tellingly, this simple, 26-song multi-artist package supervised by Almodóvar bulges with emotion-laced songs as Charla Vargas, Lola Beltrán, La Lupa, Lucha Gatica, Beto Nieves, and Liza Lutz, the last of whom is a Spanish rocker who turns in a deliciously naive rendition of the Mexican evergreen "Fiesta En Mi."

However, an otherwise starting set is tarnished by the inclusion of several nondescript tracks recorded by Almodóvar himself, which he was beginning his cinematic career in the early '80s.

## CLASSICAL

**★ SHIRIN**  
**Klemer Nutteracker**  
 PRODUCERS: Steve Stearns  
 Newport Classics 85640  
 An arrangement of Shostakovich's perennial requiem "Nutteracker" bailed, Shirin, "Klemer Nutteracker" sounds utterly natural and totally compelling. Klemer devotees will find this at the fresh stock of great tones, and classical fans so far immune to the Russian composer's populist favoritism should find themselves receiving the "Nutteracker" suite in only half the album, though; the remainder consists of Klemer's renditions of Eastern European-accented pieces by Mahler, Enescu, Brahms, and Chopin. Also included are Seta's "Crossroads," which sound remarkably as if the great French eccentric wrote them expressly for the band here of classical musicians, tuba, brass, piano, accordion, and drums. Shirin's genre-crossing conception is a delight and its players, too. A wonderful holiday record. Distributed in the U.S. by Allegro.

## CONTEMPORARY CHRISTIAN

**BRYAN DUNCAN**  
**The Last Time I Was Here**  
 PRODUCER: Bryan Duncan, Joe Gies  
 MCA 35644  
 Bryan Duncan is one of the most underrated talents in contemporary Christian music. He's got the talent, but they're not nearly commensurate with the talent that shines through his music. Duncan has a passionate voice that makes each song an emotional experience. The album opens with a rip on the classic "The Last Time I Was Here" and the soulful "Strollin' On The Water." Duncan continues to satisfy listeners with a strong collection of songs, he explores the intricacies of faith on tunes like "God Knows" and also celebrates treasures, as in "I Love You—Simple As That," a beautiful song he wrote for his wife of 20 years. Sonically, the album is richly textured with inventive arrangements, but at the core it's Duncan's incredible voice that imbues each song with heart and soul. Among the best cuts are the title track, "The Last Time I Was Here," "I've Arrived," "That's What We Get," and the playful "Caribbean Dream."

## CHRISTMAS

**ENSEMBLE CHORAL DU BOUT DU MONDE**  
**Les Chansons de Noël**  
 PRODUCER: Christian Dubouché  
 Green Line 3124

**THE ATLANTA GAY MEN'S CHORUS**  
**Rockin' Around The Christmas Tree—A Celebration Of The Holiday Spirit**  
 PRODUCER: Joe Thomas  
 Warner Bros. 1982, context: www.directway.com

**THE KICKIN' KAZOOS**  
**Kazoos Christmas**  
 PRODUCER: John Landrum  
 Context: www.kazoos.com/kazoos

**VARIOUS ARTISTS**  
**Yak B'Swingin'**  
 PRODUCER: Steve Stearns  
 Hip-O 40117

**VARIOUS ARTISTS**  
**A Country Spangled Christmas**  
 PRODUCERS: Venero  
 MCA 35644

**VARIOUS ARTISTS**  
**The Celos Of Christmas**  
 PRODUCER: John Landrum  
 Warner Bros. 1982, context: www.directway.com

**ALBUMS:** **SPOTLIGHT:** Releases derived by the review editors to diverse special attention on the basis of musical merit and/or historical chart potential. **VITAL REISSUES:** Rereleased editions of special artistic, archival, and commercial significance. **CRITIC'S CHOICE:** Releases that have been selected as the top of their respective genres. **CRITIC'S CHOICE:** Releases that have been selected as the top of their respective genres. **MUSIC TO MY EARS (CD):** New releases deemed Pkcs which were featured in the "Music To My Ears" column as being among the most significant records of the year. **ALBUMS COMMENDED:** Releases of special merit, but not eligible. **Special thanks to:** Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send Grammy nominations to CD Pkcs, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lammert, 1841 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtenman (Broadway/Columbia); Brad Bantlinger (classical); Sam Gray (jazz); Dan Egan (jazz); Deborah Evans (jazz); Gordon Egan (jazz); Gordon Egan (jazz); Gordon Egan (jazz).







**HOME VIDEO**  
BY CATHERINE APPELFELD OLSON

**Y2K: THE CLOCK IS TICKING**  
American Science Productions  
55 minutes, \$19.95  
In one full sweep, this informative video addresses the many questions computer users may be sweating over as the year 2000 approaches. And for those who think Y2K is some new fashion design, the video clears up that confusion as well. Grabbing the heap of information presented may leave the latter group with more questions than they had at the outset, if it at least puts all viewers on the path to knowledge and defensive action. News anchor-type host explains the numerous cause-and-effect issues of the so-called "millennium bug," with a focus on helping viewers determine whether their PCs will stop at a talign at the stroke of midnight next New Year's Eve. The host also tells viewers what measures to take now to stop disaster from happening. Some helpful links include visiting several "test sites," that are accessible via the Internet. With all the buzz about Y2K, this video should get great glowing in stores. Contact: 888-505-2400.

**JOHN GLENN: AN AMERICAN LEGEND**  
MTI Home Video  
70 minutes, \$19.94  
This film for Americans who don't know about the accomplishments of former U.S. senator and astronaut John Glenn is like completing a missing link into age 77 and his first historic 1962 Earth orbit have made Glenn a household name across more generations than any public figure can hope for. This video—one of many Glenn tributes tribute making this season—targets Glenn fans young and old whose interest has been piqued by all the publicity and who want to know more about the man behind the missions. As well as providing a chronicle of archival and current footage of Glenn's work with NASA, the video probes his history as a decorated aviator in both World War II and the Korean War and his role as a four-term U.S. senator.

**BABY SONS GOOD NIGHT**  
Bedtime Entertainment/Anchor Bay Entertainment  
55 minutes, \$12.98  
After a long hiatus, the classic "Baby SONS" series is back in business with a new longline children's entertainer: Hap Palmer. Featuring clamshell packaging and ready for the taking, the half-hour tape features 10 original Palmer songs tied to a magical world of five-action family scenes and some excellent animated segments. The sentimental tune "Old Rocker Chair" (for example, is depicted by scenes of a grandpa and baby soaring across beautiful landscapes in the context of a rocker. All the songs have a gentle, peaceful nature that make them a perfect lullaby to quiet play or a smooth segue into sleep, albeit in front of the TV.

**LET'S EAT: FUNNY FOOD SONGS**  
Sony Music  
30 minutes, \$12.98  
Gardens of Eatin', Little Miss Muppet, and other characters from classic children's stories dine at the ultra-chic Planet Café, where Sesame Street regular Grover is the head waiter. But young viewers will be most excited to see the rest of their friends from Sesame Street there as well as some of his pals, like Elmo, Bert, and, of course, Cookie Monster take a close look at the food chain. As the

title suggests, there are plenty of funny songs and bits about food, such as "Bibbidi-Bibbidi-Boo" and "The Glee," but there are also songs that teach important lessons, such as trying new foods and why it's important to eat a healthy breakfast—it is, after all, "The Most Important Meal Of The Day." Golden Books has put together a complementary book-and-tape version of this juicy recipe as well.

**RICHIE RICH'S CHRISTMAS WISH**  
Warner Home Video  
55 minutes, \$19.95  
Money can't buy happiness, even for the richest kid in the world, in this live-action direct-to-video movie that stars David Goldstein, Martin Mull, and Lesley Ann Warren. Richie gets a most unusual gift in the form of a machine that is capable of granting wishes on one day of the year—Christmas Eve. When holiday time rolls around, the forlorn teenager is a little depressed and wishes he had never been born. In the spirit of "I, a Wonderful Life," the machine transports him to an alternate universe in which his family and society are suffering. The machine turns out to be actually happy—and special—

just the way he is. Warner is also releasing and repackaging to \$9.95 two animated "Bibbidi-Bibbidi-Boo" and "The Glee" and "A Boy's Best Friend."

**DR. SEUSS CLASSICS: THE CAT IN THE HAT/ HOOPER-GLUCK HIGHWAY**  
CBS  
45 minutes, \$12.98  
Rainy days don't have to be a drag when kids step back in time for a visit from the Cat in the Hat. This classic TV special, featuring Dr. Seuss' most recognizable character is back from the vaults packed with all the fantasy play and rhythmic silliness that has charmed generations. Also included on the tape is the lesser-known but still-celebrated "Hooper-Gluck Highway," providing a glimpse at an alternate, Seuss-escape place where new babies are prepped for their time on the Earth by the wise, whimsical Mr. Hooper-Block. CBS is releasing a second volume of Seuss stories that contain "Green Eggs And Ham" and "Grinch Night."

**GILBERT & SULLIVAN**  
New Line Video  
412 minutes, \$99.95 for boxed set or \$19.95 each  
Lead time to the U.K.'s renowned Savoy

ford Festival to present three thoroughly delightful performances of Gilbert and Sullivan best-loved comic operas—"The Mikado," "The Pirates Of Penzance," and "Iolanthe." There is nothing particularly unusual about the way the Stratford troupe interprets these classic works, but the stellar acting, soaring music, and extravagant costumes pay tribute to the pure, timeless cleverness of each piece. Each opera is available separately or as part of a three-tape boxed set. Contact: 800-474-2277.

## ENTER\*ACTIVE

BY DOUG REECE

**NBA LIVE 99**  
Electronic Arts  
Sony PlayStation  
Electronic Arts doesn't make sports titles, it crafts them. For this title, the Electronic artsians have created 30 player facial expressions that change to match the tone of game play, skills that increase and decline over the course of a player, and artificial intelligence ramped up so high even the

most crafty gamer will have a hard time outwitting opponents. All the player's actions are for real, and moves from earlier versions remain, but several new tricks are included as well. Trade suggestions for the game take out much of the guesswork that might have vexed and frustrated users before.

**CRASH BANDICOOT: WARPED**  
Sony Computer Entertainment  
Sony PlayStation

"Crash Bandicoot," the Wile E. Coyote of PlayStation gaming, is back for another run against old and new enemies in the third installment of this massively popular franchise. With each new game, the developers have been able to build in some creative new twists, and this release is no exception. "Crash" rides new vehicles and animals, has access to more weapons, and shows off some great new moves. In general, designers of console games have greatly improved the quality of graphics this year, but even with the bar raised, "Crash" makes some marvelous use of the old. Just take a peek at the way Naughty Dog handles the shimmer and motion of water in its level environment. But the new levels provide very little challenge for big "Crash" fans.

## AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

**DATING FOR DUMMIES**  
By Dr. Jay Brown  
Read by the author

**90 minutes (audiobook), \$12**  
ISBN 0-694-32073-X  
This is a book people ready to jump into the treacherous waters of dating works well as an audiobook. Presented as a pep talk, this audio is meant to encourage you to give yourself the best of you, to be confident, to be secure, and offer practical suggestions on who, where, and how to date. A new book, *Illusion* is certainly comfortable in the role of speaker. Her voice is friendly, reassuring, and occasionally stern, like that of a trusted best friend who knows when to be encouraging and when to speak strongly with the unvarnished truth. There are no earthshaking revelations here, just sensible, helpful advice. Brown also covers how to ask for a date, how to gently turn down a date, how to ask for a phone number, and how to determine who cheats.

**THE SCI-FI CHANNEL'S SEEING EARLY THEATRE: VOLUME ONE**

By various authors  
Performed by a full cast  
Over Audio  
3 hours (audiobook), \$18  
ISBN 0-7871-1016-1  
Originally created for the Sci-Fi Channel's World Wide Web site (www.worldwideweb.com), this series of original dramatizations makes its debut in audiobook form. The anthology includes a vast range of sci-fi tales. Some are tales of terror, such as "The Death of CaptainUTURE," in which a sloppy, incompetent captain of a broken-down vessel believes himself to be a "space hero" on an old-time radio show. Other tales are dramatic and thought-provoking, like "Think Like A Dinosaur," about a woman who expects to be beamed to another planet but instead finds out that she will be destroyed. When she awakens, the man in charge of the procedure is faced with a moral dilemma. The acting is terrific, with well-cast voices that really help the listener visualize the action. Music and sound effects are also used well, enhancing the illusion without being intrusive.

## IN PRINT

**NICK DRAKE**  
By Philip Thomas  
55 minutes, \$24.95  
273 pages, \$24.95

If you're at all familiar with the music of Nick Drake, then you probably know his story goes something like this: Small-town, sensitive Brit folkie goes to London, makes a few poorly selling albums, becomes severely depressed, and dies at 26 of an apparent overdose from anti-depressant medication. Over the years, a small cult builds, and Drake's popularity in death far outstrips any success he had in life. Since the late-'70s release of the Hannibal Records boxed set "Fruit Tree" and its accompanying essay, this has been the official version of the Drake legend.

Thankfully, Patrick Humphries saw fit to look beyond the linear story. As with his earlier biography of Richard Thompson, along with the numerous articles he's written, he unearths parts of the Drake tale hitherto unseen.

But the task was made vastly more difficult due to the fact that, unlike Thompson, Drake and many of his contemporaries have either passed on or declined to make themselves available for comment. And those who did part with their memories of Drake, which makes for a maddening read in some spots.

The earliest memories of Drake are perhaps the most surprising. Rather than leaving an introverted childhood, Drake appeared to those who knew him as an outgoing, happy, and athletic youngster. The depressed loner of later years is nowhere in sight when one reads of his upper-middle-class life with his

parents and sister Gabrielle, now a well-known actress in Britain. As a youth, Drake attended private schools and was known to be fairly talented at sports, as well as music.

Humphries meticulously details certain facts of Drake's life, and this is not the author to so extent. Does the reader really care what record reviews appeared in the British music papers during the weeks that Drake's albums were also mentioned? His mini-histories of Britain, both pre- and post-war, make for background better left to tomes exclusive to that particular subject, rather than a "rock star" biography. Likewise, his endless digressions on *Parlophone Records* (Drake's British label) roster of acts seem like padding.

In trying to explode the myth of Drake as some kind of folk/rock post-war-era Kurt Cobain, the book contains some wildly divergent memories of the singer's songwriter.

Drake's reluctance to per-

form live is traced to a bad

experience, although the actual date and location of that event differ among those interviewed. Rumors of homosexuality and hard-drug use were apparently just that. Drake's depression over his lack of success (the contributing factors mainly being a poor record, as well as stage fright) is constantly cited as leading to his withdrawal inward, yet his parents maintained that he was doing much better emotionally during the weeks leading up to his death.

The book's greatest assets are the in-depth looks at the musician's recorded legacy and the developments leading up to the cult of Nick Drake. The former, a mere three albums released during his lifetime, are dissected in great detail, particularly his final album, "Pink Moon," one of the most harrowing works in the entire rock pantheon. The story of how Drake became a cult figure years after his death is fascinating.

This book began life as an extensive article in the February 1997 edition of *Mojo*. As a result of that article, many people came out of the woodwork to share their memories of Drake. Those sharing remembrances include Donny Dunagan, the jazz pianist Nick Kent, and producer Joe Boyd. Famous fans like Peter Dinklage and Paul Weller are also interviewed.

In the end, though, the question of what really happened to Drake is never fully answered, and therein lies the frustrating part of the book. Despite all of Humphries' research, Drake's enigma remains largely intact.

MICHAEL VILLANO



# Billboard

## MUSIC AWARDS

SPECIAL PREVIEW SECTION

## Awards Ceremony To Feature A Circus Theme

**THE BILLBOARD MUSIC Awards** will return to Las Vegas and the MGM Grand Hotel/Casino for a live telecast of the ninth annual show Dec. 7.

Madonna, Lauryn Hill, Hole, Natalie Imbruglia, Shania Twain, the Backstreet Boys, and Bette Midler and the Royal Crown Revue will be among the featured performers at the ceremony, which will be presented at the Grand Garden Arena of the MGM Grand strip.

This marks the third year that the Billboard Music Awards have been beamed from Las Vegas and the second consecutive year that the show is being presented at the "City of Entertainment," the MGM Grand.

"It's a terrific venue, a wonderful venue," says executive producer Bob Bain of the MGM Grand. "It's the best venue of its type that I've ever been in."

Adds Bruce Gowers, who will direct the show for a fifth time, "The Las Vegas audience is the most exciting audience ever. Their response is just incredible."

The Billboard Music Awards are presented annually to the No. 1 artists of the year, as well as the artists with the year's top albums and singles, based on sales and radio airplay. Winners are determined by the 1998 year-end charts compiled from Billboard's weekly charts published from December 1997 to November 1998; sales data for these charts are supplied by SoundScan, while airplay information is supplied by Broadcast Data Systems.

Singer/songwriter James Taylor will appear on the broadcast, accepting the 1998 Century Award, Billboard's highest honor for creative achievement (see story, page 15).

Midler, Dru Hill, Monica, Hanson, K-Ci & JoJo, Master P, Brian McKnight, N Sync, and Stone Cold Steve Austin will act as presenters during the two-hour special.

The Billboard Music Awards will once again utilize the Hard Rock Hotel & Casino for a unique off-site performance. Last year, Aerosmith courted by the Hard Rock pool for



HANSON

a show-stopping version of "Pink"; this year, Midler, backed by Los Angeles' premier swing band the Royal Crown Revue, will rock her way through the memorabilia-bedecked casino with a version of "One Monkey Don't Stop No Show."

Gowers says, "The idea is to capture the whole feeling of the casino, so Bette will be moving from one part of it to the other, from the slots to the roulette table."

As in past years, the Billboard Music Awards—which will again

be co-produced by Paul Flattery and Michael Levitt, with Greg Sillis as supervising producer—will center around a visual theme. While the telecast used the intersection of TV and music for its concept in 1997, this year's show will literally be a three-ring circus.

"The best way to describe this theme is a rock'n'roll circus of the '90s," says Bain. "What we are trying to exploit this year is the darker and more fantastic sides of the circus experience, as that applies to a larger-than-life city like Las Vegas. A lot of the construction is very circus-like, but designed for mature audiences. This is not your grandfather's circus—this is what would happen if the wrong people were put in charge of the circus."

The set, designed by Bruce Ryan, will create a big-top motif with such accoutrements as a carousel, a trapeze, and funhouse-style mirrors.

"It will have elements of circus-

dom, hopefully some of the most iconographic elements of circus-dom," Bain says.

"It's going to feel like Barnum & Bailey's three-ring circus," Gowers adds. "There are going to be three rings—a ring to the left and to the right and a performing stage at center stage. They're all intertwined. There'll be presenters on the left, who will throw to presenters on the right who will throw to a band performance or an acceptance speech."

The circus motif will be reinforced by prepackaged visuals and show bumpers created by Rick Austin. "Rick has done the MTV Movie Awards, the VHI Fashion Honors, and the MTV Video Music Awards. We brought in a hipster. It's a part of keeping some cutting-

Fox Presents  
The 1998  
**BILLBOARD  
MUSIC AWARDS**  
Monday, Dec. 7  
8-10 p.m. Eastern/Pacific

edge creative work going."

Bain says, "This will be the most extravagant and clearly the most unique Billboard Music Awards show ever and, I would hope, the most entertaining."

VH1 will again present a live pre-broadcast show from the MGM Grand at 7-8 p.m. EST.

The 1998 Billboard Music Awards will be broadcast live at 8 p.m. EST and tape-delayed on the West Coast. Bain estimates that it will reach an international audience of more than 250 million in more than 70 countries. The show will air on Canal Fox in Latin America (reaching audiences in Mexico, Argentina, and Brazil live).

CHRIS MORRIS

## Maverick's Madonna To 'Light' Up Awards Show

**THE PUBLIC** has spoken. After nearly a decade of controversial sexual titillation, fans were more than ready for a spiritually enlightened Madonna.

Since its March 3 release on Maverick, "Ray of Light" has sold 2.3 million units in the U.S., according to SoundScan, with the label estimating sales outside the States at 4.2 million.

The album has spawned two top five hits in the U.S.—"Frozen" and the title cut—while "The Power Of Goodbye" recently peaked at No. 13 on the Hot 100. The set also spawned a top 10 U.K. hit, "Drowned World (Substitute For Love)."

With its futuristic electro-disco rhythms and self-probing, often confessional lyrics, "Ray of Light" was a gamble that has paid off handsomely for Madonna, who is scheduled to perform at this year's Billboard Music Awards. It has not only provided the chameleon-like artist with her first universally applauded critical success, it has also proved that she remains a vital figure amongst wearily fickle young audiences.



Madonna's performance at the Billboard Music Awards is one of few opportunities to hear her perform live until she embarks on a tour, tentatively slated for the spring. Her latest Maverick album, "Ray of Light," has sold 2.3 million units in the U.S., according to SoundScan, since its March release.

"My intention was to make a record that I'd enjoy listening to," Madonna told Billboard in an earlier interview about her first studio set since 1994's "Bedtime Stories." "This album is reflective of where

I am in my life right now—in terms of my musical interests and in terms of my personal beliefs."

Given her status as one of the first stars for the MTV generation, it comes as no surprise that Madonna has scored a string of accolades for the clip for the "Ray of Light" album. She took home six MTV Video Music Awards this year. The clip supporting the title cut picked up honors for best female video, best choreography, best editing, best female video, and video of the year. The "Frozen" clip picked up an award for best special effects.

Madonna was also a big winner at the 1998 MTV Europe Music Awards, snagging the trophy for best female artist, while "Ray of Light" was named best album.

The success of the project sits well with the artist, who said she "never takes for granted" the public's ongoing interest in her career. And while she's "extremely grateful" for the attention, she said her heightened level of personal spirituality "abolishes the idea of being unnecessarily competitive with other people. It's pointless to com-

pare yourself to others. Accepting that you are the only person liberating—particularly as an artist."

Madonna's heightened level of personal awareness is illuminated on "Ray of Light" in a variety of ways. Besides writing lyrics with the heartfelt tone of diary entries, she wrapped them in sweet, hymnic melodies and vibrant, often uptempo instrumentation.

"This record takes me back to where I started—in a church in the middle of a dancefloor," she said. "It's full circle, except I'm so different now. I've been transformed, and that's fully reflected in my music."

Madonna has decided not to tour in support of the album until the spring at the earliest. The delay is due to scheduling conflicts with the several films to which she is already committed. Rumors of a tour, which would be her first since 1990, accelerated in February, when she did a four-song set at New York's Roxy nightclub, after which she said she had "almost forgotten how much fun it is to perform in front of an audience."

LARRY FLICK



# Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

## Lauryn Hill To Do That Live 'Thing'

New Ruffhouse Set's Material To Be Heard Live For 1st Time

SEEING 23-YEAR-OLD rapper/vocalist Lauryn Hill perform a track from her solo opus, "The Miseducation Of Lauryn Hill," at the ninth annual Billboard Music Awards should leave her fans salivating for more.

The young mother, who recently gave birth to her second child, has not performed any of the Ruffhouse/Columbia project's material live since its release Aug. 25. Columbia executives say the performance could quite possibly be the starting point of Hill's long-awaited worldwide concert tour.

Since debuting at No. 1 on both The Billboard 200 and the Top R&B Albums chart (boosted by advance radio play of two non-label-sanctioned singles, "Lost Ones" and "Can't Take My Eyes Off Of You"), Hill has become the darling of indie rappers, scoring the biggest debut week for a female artist in the SoundScan era, selling 423,000 copies in the U.S. (That achievement has since been eclipsed by Alanis Morissette.) Hill's album has sold 2 million units, according to SoundScan.

In addition, the project, which Hill considers to be "deeply personal," has had some remarkable chart activity. Her first single, "The Miseducation Of Lauryn Hill" slipped to No. 2 in its fourth week on The Billboard 200—eased out only by Marilyn Manson—only to return to the No. 1 spot the following week. "Doo Wop (That Thing)," the album's first single, debuted at No. 1 on the Hot 100 Singles chart.

The songs on "The Miseducation Of Lauryn Hill," says the vocalist, are mostly about her growth as an individual. "Every time I got hurt, every time I was disappointed, every time I learned, I just wrote a song," Hill says.

The project, which she wrote and produced herself, is also a clear-cut example of how female producers can gain a place in an industry usually dominated by men. "Men have a hard time taking direction from women, but when you pay somebody, you pay them to get it right," says Hill. "I think that women will be called 'bitches' and 'hard to work with' if they ask for and get what they want."

While recording her groundbreaking album, Hill also penned "On That Day," a track for gospel artist CeCe Winans, as well as "A Rose Is Still A Rose" for Aretha Franklin. Addition-



Lauryn Hill's performance at this year's Billboard Music Awards could be the starting point for her long-awaited world tour. Hill's Ruffhouse/Columbia album "The Miseducation Of Lauryn Hill" debuted at No. 1 on both The Billboard 200 and the Top R&B Albums charts and has sold 2 million units in the U.S. since its August release.

ally, she directed the video for Franklin's song.

Hill, who is one-third of the Fugees,

had critics suggesting she go solo as early as the release of the trio's 1993 debut, "Busted On Reality." But the vocalist, who is joined in the Grammy-winning trio by Wyclef Jean and Pras Michel, remained steadfastly loyal to the group.

By the time "The Score" was released in 1996, Hill had already begun honing her songwriting and production skills. "The Score" won the 1997 Grammy for best rap album. That year's Grammy for best R&B performance by a duo or group with vocal went to Hill's groundbreaking cover of Roberta Flack's "Killing Me Softly With His Song."

"The Score," released on Ruffhouse/Columbia, has sold more than 18 million albums worldwide, according to the label, making it the top-selling rap album in the world.

Long before joining the Fugees, Hill was in the spotlight. She has appeared in a recurring role in "As the World Turns" and was featured in "Sister Act II: Back in the Habit."

AMTA M. SAMUELS

## A Grand Homecoming For Jive's Backstreet Boys

WITH THE MASSIVE U.S. commercial success of the Backstreet Boys' self-titled debut, the Jive Records vocal group has achieved nothing short of global domination and, in the process, helped usher in a new era of youthful pop music.

According to Jive representatives, the Orlando, Fla.-based quintet sold 7 million albums in international territories even before embarking on its U.S. push beginning in August 1997 with the release of "Backstreet Boys."

The centerpiece of their success was certifiable in place with the publication of the Recording Industry Assn. of America's October certifications, which named the album as the No. 3 selling release of the year with sales of more than 7 million units (Billboard, Nov. 14, 1997). In fact, only the phenomenon of "Titanic" and its diva cruise director,



The Backstreet Boys' self-titled Jive Records release put the group in the No. 3 spot of the year's top-selling albums as certified by the Recording Industry Assn. of America, with sales of more than 7 million units in the U.S. Three singles from the album have each sold 1.2 million units stateside, according to SoundScan.

Celine Dion, have sailed ahead of the Boys this year.

(Continued on next page)

## Mercury's Shania Twain Bursts Out Of Country

SHANIA TWAIN is ebullient on the first anniversary of the release of her third album, "Come On Over." "I just saw the current sales figures," she says. According to SoundScan, the Mercury Records title has sold 5.2 million units.

Not only is Twain's 1-year-old set healthy, it continues to grow and is nurturing her current world tour, her first major outing. Her shows have proved naysayers, who doubted her live performing ability, wrong.

She turned another major corner in her career earlier this year when she and producer/songwriter/husband Robert John "Mutt" Lange revamped the album for the European market and elevated her profile in the U.K. and on the Continent.

"It's been a really nice climb, a lot of it due to international," she says. "Everything's become broader and wider, which is great. But it's funny in that it's all the same of the same stuff—it's all the same music, it's the same album. The album just keeps getting bigger."

"Come On Over" has spawned three No. 1's on Hot Country Singles

& Tracks with "You're Still The One," "Honey, I'm Home," and "Love Gets Me Every Time." Additionally, "You're Still The One" reached No. 1 on the Adult Contemporary chart and remains on the Hot 100 after 42 weeks.

Her world tour, which runs through mid-1999, is approaching 1 million tickets sold, according to a Twain spokesman. This year, she has also appeared on VH1's "Divas Live," which became the network's highest-rated program ever. VH1's second-highest-rated show was the Oct. 4 airing of the "Behind The Music" documentary on Twain.

The next stop for her tour will be Australia, in early 1999, where her album is in the top 10. "In my opinion, I'm still not sure if touring is a big part of record sales," says Twain, whose last album, "The Woman In Me," sold in excess of 10 million copies in the U.S. without benefit of a tour.

"So far, though, this album is selling at a better pace than 'The Woman In Me' did, but I don't think it's the touring that's done that. The touring is just another whole element to



In the year since its release, Shania Twain's Mercury Nashville album "Come On Over" has sold 5.2 million units, according to SoundScan, and has had three No. 1's on Hot Country Singles & Tracks. Twain's world tour runs through mid-1999.

your career. It's not just a record-selling device. I think people tour for a lot of other reasons."

Twain says she timed the tour, which began in May, to take advantage of the new songs. "The reason I waited to do it was to be able to do a more fun and exciting show. Now I've

got two hours of music that's all my own. I don't know that I would have wanted to tour if I didn't have enough music to live with."

The most important thing for her, musically and artistically, Twain emphasizes, is that she has managed to resist and escape being categorized. Sure, she's nominally a country singer, but her appeal has spread beyond the country box.

"I can understand why labels and categories have to exist," Twain says. "But I do feel very lucky that I'm able to go beyond the restrictions that come with labels... I don't have to mold my music or my image or anything to fit in anywhere specifically. And that's probably why I don't fit in anywhere specifically, because I haven't molded anything to fit."

"I'm just lucky that I did work. My music is influenced by so many different styles of music that it is hard to place it. I'm living proof that you can be in a genre—country—and still be appreciated by fans who aren't necessarily listeners of that particular genre."

CHEET FLIPPO



# Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

## Bette Midler's 'Show' Will Go On

### Diva To Rejoin Royal Crown Revue For Track From WB's 'Betty'

**'DIVA LAS VEGAS'** will be the welcoming cry when Bette Midler performs at the Billboard Music Awards.

Vegas, the site of Midler's award-winning HBO special last year, will see the Divine Miss M re-teaming with Royal Crown Revue on "One Monkey Don't Spoil No Show," a track on her current album, "Bathhouse Betty."

The always-entertaining Midler will perform the song live from the Hard Rock Hotel & Casino, and she'll also be a presenter during the evening's show, broadcast from the MGM Grand Hotel.

Midler's pairing with Royal Crown Revue on the remake of the Big Maybelle song came at the behest of producer Ted Templeman, who was also working with the swing band.

"When I met Royal Crown Revue, I liked them immediately," said Midler in an interview with *Billboard* earlier this year. "We cut that track in one afternoon, and most of it is scratch work. It's like a party; it's so much more fun than laboring over it."

In addition to Templeman, other producers on "Bathhouse Betty,"



Bette Midler will re-team with Royal Crown Revue to perform "One Monkey Don't Spoil No Show" at the Billboard Music Awards. The song is from "Bathhouse Betty," Midler's 17th album and her first release for Warner Bros.

which was released Sept. 15, are Arif Mardin, Marc Shafman, Brock Walsh, David Foster, and Chucki Booker. According to SoundScan, the album has sold 202,000 copies in the U.S. since its release.

Worldwide, Midler has sold 26.5 million albums during the course of her career.

"Bathhouse Betty," Midler's 17th album and her first for Warner Bros., marks a return to the singer's earli-

er days with a diversity of songs ranging from the bawdy "Big Socks" to the 1950s classic "I Sold My Heart To The Junkman." Other highlights include first single, the touching ballad "My One True Friend," and the defiant, sassy "I'm Beautiful," a reworking of a 1994 club hit from U2's *Unruly Alliance*.

After focusing on ballads on her last record, "Bette Of Roses," Midler said fans told her that they wanted something more.

"They told me, 'We're waiting for all the different kinds of music. We want something funny and something only you do,'" recalled Midler. "Everything just kind of fell into place with this record. It was just effortless."

In fact, Midler said that she has more fun making albums now than ever before.

As for future plans, Midler recently finished playing the role of "Valley Of The Dolls" author Jacqueline Susann in a movie about the writer's life. While the singer says she's thinking about touring, possibly starting as early as this winter, no plans are set. MELINDA NEWMAN

## DGC's Hole Harnessing A 'Newfound Energy'

**HOLE IS SET** to perform its second single, "Malibu," at the Billboard Awards Show. The intense ode to the beach is from the group's DGC/Geffen set "Celebrity Skin," which debuted Sept. 26 at No. 9 on *The Billboard* 200.

The year has been good for Hole bandmates Courtney Love, Melissa Auf Der Maur, Eric Erlandson, and Patty Schemel. (Drummer Schemel has been on hiatus for the past several months; Samantha Maloney was filling in.) "Celebrity Skin" has stayed in the top half of *The Billboard* 200, and the single of the same name has been in the top 10 of the *Modern Rock* Tracks chart. "Malibu" is just starting its run at radio.

"Everything is coming together and going well," Erlandson says. "We expected a bump road and criticism because of a perceived level of celebrity of our front person. We just try to balance the scales, stay above the rumors, and reach a greater audience with a record we are proud of. 'Celebrity Skin' is my baby. Every time it seemed like it would fall apart, I was there. Every time we hit one obstacle, the four of us with our distinct personalities were there working toward a common goal. Hole, contrary to popular belief, has been a pleasant experience."

Strengthening the bond lately was the band's return to the stage at the MTV Video Awards and at a recent show in the U.K. The band will play some radio station concerts



After the holidays, Hole heads to Australia to perform in the Big Day Out Festival, along with Marilyn Manson and Korn. "Malibu," the second single from "Celebrity Skin," the group's latest album on DGC/Geffen, is starting its run at radio.

before and after taking the stage at the MGM Grand. After Christmas, it is on the roster for Australia's Big Day Out festival with Korn and Marilyn Manson.

"We haven't really played in like three years," Erlandson says. "We have a newfound energy and are better than ever now. We're trying to put together a big rock show of our own, something that has never been done by a mostly female rock band before, to take out on the road next year."

"In the meantime, we are excited to play the Billboard Awards. We have never given Las Vegas a proper show, and the city fits in with the theme of our album about pumping water into a desert to create an imaginary oasis." CARRIE BELL

## RCA's Imbruglia Takes To Int'l Stardom

**SHE HAS YET** to do a world tour, been in the U.S. only five times, and has never released a single at retail outside of the U.K. But Natalie Imbruglia has become an international pop star anyway.

Propelled by her radio hit "Torn," the Australian-born soap star turned pop singer has become this year's "it" girl on MTV and at record stores around the world.

"Torn," released to U.S. radio by RCA in February, spent 11 weeks at No. 1 on the Hot 100 Airplay chart. The song had already sold more than 800,000 copies in the U.K. before its U.S. debut.

Imbruglia told *Billboard* earlier this year that she was drawn to the song, which was written by former Cure producer/bassist Phil Thornalley and Anne Previn and Scott Cutler of the U.S. group Ednaswap. "The music and those lyrics evoked such powerful emotions, which I think everyone can relate to," she said (*Billboard*, March 21).

The follow-up single, "Wishing I Was There," has reached the top 20 on *Billboard's* Adult Top 40 chart.

Her current single, "Smoke," was released to radio Nov. 23, following the track's video premiere on MTV the previous week.

Her first album, "Left Of The Middle," released March 10 by RCA, has sold 1.6 million copies in the U.S., according to SoundScan. Another 3 million units have sold internationally, according to RCA, since its release outside of the U.S. a year ago.

Instead of embarking on a concert tour as the single gained steam, Imbruglia, who was signed by RCA's U.K. office, was put on a massive worldwide publicity tour, which included a spot on "Saturday Night Live" prior to the release of her album.

Imbruglia will head back into the studio to record a new album early next year. RCA marketing VP John Bruzzone says the package could be delivered as early as June, but more



RCA's Natalie Imbruglia is set to go into the studio early next year to work on her follow-up to "Left Of The Middle," which has sold 4.6 million units worldwide, according to the label.

likely it will arrive by the fourth quarter.

Then Imbruglia will finally begin touring. "Our biggest frustration was not having her [in the U.S.] to support the album," says Bruzzone. "But she couldn't be everywhere, and we had to make sure every territory got what they needed." EILEEN FITZPATRICK

## A GRAND HOMECOMING FOR BACKSTREET BOYS

(Continued from preceding page)

Meanwhile, the hit singles "Quit Playing Games (With My Heart)" and "Everybody (Backstreet's Back)" have each sold 1.2 million units, according to SoundScan.

"All of the countries all over the world have been so good to us, but nothing feels quite like coming home," says group member Kevin Richardson. "Bringing the success home has meant that our friends and families have been able to enjoy it as well."

Other labels hoping to tap into the same youthful market that has helped the group also came to appreciate the Boys' rise over the past 18 months.

"We feel like we were very involved in changing the landscape of pop music in America with the Backstreet Boys," says vice president Barry Weiss. "We still categorically believe that we have the best band in this genre, but as this generic market for pop has grown by virtue of the Backstreet Boys' success, it certainly gives us reason to believe that the next album will also perform very well."

The act, which is recording a new album in Stockholm, will follow its *Billboard* performance with an appearance on Dick Clark's New Year's Eve program and a Jan. 17 *Showtime* pay-per-view special. DOUG KREECE

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Europe Welcomes New U.K. Indies Body

French, Italian Groups Say AIM Will Help Pan-European Lobbying

*A Billboard and Music & Media staff report.*

LONDON—Europe's independent label associations are welcoming the advent of the U.K. sector's first viable representative body for a decade, the Assn. of Independent Music (AIM).

The body, which will be operational by Jan. 1 (Billboard, Nov. 14), is regarded by sister organizations in Europe as a way to enhance the presence of indies in industry circles and to voice the concerns of independent companies at a

national and pan-European level.

"The U.K. indies have woken up a little late," says Franco Donato, secretary general of Italy's 190-strong indies association, API. "But it is at the right moment to give more power to the international movement for independent producers to combat the policies of the multinationals and the International Federation of the Phonographic Industry (IFPI), which dominate the distribution of music worldwide."

Jérôme Roger, GM of French indie group UPFI, also welcomes the creation of an organization representing indie labels in a market as important as the U.K., which echoes moves taken a few years ago in France.

"I think it is not a coincidence that this is happening now, with the ongoing consolidation of the market into a few mammoths, such as 'Unigran' (the combined Universal Music Group and PolyGram)," says Roger. "It shows that independent companies have different concerns than major companies, and it reflects the need to voice their interests." He notes that the creation of groups such as AIM is not necessarily a sign that there is conflict between indies and majors. Instead, it reveals "a

need to have an autonomous way of expressing our concerns," he says.

"It shows that on both sides of the [English] Channel, there are similar problems that need to be addressed," says Roger. He cites as an example the thorny question concerning the different ways in which indies and majors are treated by authors' bodies over mechanical licenses. In France, UPFI has been negotiating with mechanical rights body SDRM in order to obtain a specific contract for indie labels that would be more flexible than the current one.

"France is not the only country where this issue is crucial for independents," says Roger.

In the U.K., the most pressing issue facing AIM is the fact that indie labels have to prove financial viability before they receive a license to produce discs from the Mechanical Copyright Protection Society. Indies feel this is discriminatory because majors are trusted to have the resources to settle their bills and may produce whatever quantities they require without prior payment.

The API's Donato is also president of the Italian branch of the Federation

(Continued on page 38)

## KRU Is Set To Rap Its Way Thru S.E. Asia

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—Local pop/rap group KRU will have its first English-language album, "This Is How We Jam," released through Southeast Asia in the wake of its Nov. 26 release in Malaysia. Since its 1992 debut, "Gangbang" (Sophisticated), the band has sold 800,000 records in Malaysia and collected 10 AIM Awards (Malaysia's equivalent to the Grammys, which has no relation to the U.K.'s Assn. of Independent Music).

KRU comprises three brothers who write, arrange, and

*"KRU are very good with sound, and their creativity is very Western"*

produce all their own material. They also have written for such acts as rock artist Ella, R&B artist Sheila Majid, and pop girl group Elite, which is signed to KRU Records.

According to EMI Malaysia, Nov. 26 saw the domestic release of "This Is How We Jam," which will be followed by a regional release, in turn followed by an intensive three-week regional tour in January and February that will take in Japan, Korea, the Philippines, (Continued on page 39)

## Nordic Industry Calls For Reduced Value-Added Tax

BY ANDERS LUNDOQUIST AND KAI R. LOFTHUS

STOCKHOLM—The record industry here is putting a renewed effort behind the campaign to reduce the value-added tax (VAT) on music.

The major labels body Sveriges Skivbolag, the Swedish group of the International Federation of the Phonographic Industry (IFPI), says the need for such a reduction in the Nordic countries is particularly urgent due to the high levels of VAT levied here.

Indeed, the Nordic region has Europe's highest music-VAT levels: Sweden and Denmark levy tax at 26%, while Norway and Finland have rates of 23% and 21%, respectively.

Sweden's minister of culture, Mats Wilander, says "The ruling Social Democrats are in favor of reducing the VAT level, but in

a practical sense we can't decide this for ourselves."

She notes that the European Union determines which goods are deemed to be cultural items—and therefore subject to a lower or zero rate of VAT—and which goods are excluded from this

*The Nordic region has Europe's highest music-VAT levels*

reduced band. Ulvsogv, elites books and cinema and theater tickets as cultural goods but noted that neither music nor video products are deemed to be cultural goods.

"Understandably," Ulvsogv adds, "with the introduction of the new European currency, the euro, the finance ministers might have a different agenda than the one of the music industry." However, the Swedish IFPI group is pushing hard through the organization's European affairs office in Brussels.

IFPI Sweden managing director Lars Gustafsson says, "There is one possibility to have the VAT rate reduced. There is something called a cultural VAT rate of 6%, which applies to cinema, theater, and concerts and even performances in media of copyrighted works. When [public TV/radio broadcasting company] Sveriges Radio pays remuneration for their use of music to [Swedish authors' body] STIM and IFPI, they pay only 6%."

## Israel, Palestine Unite Over Piracy

BY BARRY CHAMISH AND JEFF CLARK-MEADS

TEL AVIV, Israel—In a rare instance of Israeli-Palestinian cooperation, record pirates from both sides of the fence are threatening the very viability of the Israeli music industry.

According to the Israeli Assn. of Music Composers and Publishers (ACUM), the market for pirated discs in Israel stands at \$47 million in 1998. This year, the police seized 165,068 pirated discs and 110,274 illegal cassettes, a huge jump from the year before, when 69,663 discs and 31,270 cassettes were confiscated.

The result has been dozens of composers applying for funds from the ACUM welfare fund this year and 19 files opened by the State Collection Agency against music composers and retailers who have fallen into deep debt in the past six months.

The piracy industry has become too politicized for the police to crack, but indications are that as many as half the illegal discs and tapes are manufactured in the Palestinian Authority and transferred to Israel by underground gangs, which divide the hawking of the products into territories. The

individual sellers are uninformed of the sales hierarchy, and thus, the producers are protected.

The piracy figures have become so high that the U.S. Commerce Department has placed Israel on the Priority Watch List, while the International Federation of the Phonographic Industry (IFPI) is pressuring the European Union to crack down on the Palestinian Authority.

Israeli Minister for Internal Security Avigdor Kahalani has ordered the police to form a special unit to put an end to piracy, but the Palestinian Authority has not yet issued a similar order to its police force.

Both sets of authorities may, though, come under pressure from the EU.

Stefan Krawczyk, senior adviser of international trade at IFPI's Brussels offices, says the EU is sympathetic to the music industry's complaint and has asked IFPI to provide further evidence of the extent and the nature of the illicit trade.

Krawczyk notes that the EU has trade agreements with both Israel and Palestine. One provision of these deals is an undertaking from the EU to protect the rights of Is-

raeli and Palestinian citizens; the Middle Eastern states undertake to give the same protection to EU rights holders.

EU officials met with the Israelis in July to discuss these trade agreements in general, but have yet to meet with Palestinian representatives. Krawczyk comments, "It is possible that piracy could be the first item on the first agenda at the first meeting with the Palestinian representatives."

Noting that the bulk of the people affected by piracy in Israel and Palestine are either European or U.S. citizens, Krawczyk says American trade authorities are also closely monitoring the situation.

Krawczyk notes that the main problem stems from one plant on the West Bank that, IFPI believes, is producing approximately 15,000 pirated discs a day. He says the bulk of the repertoire is current international hits and classic catalog albums from such acts as the Beatles and the Rolling Stones. The discs are moved between Palestinian and Israeli jurisdiction, Krawczyk says, and are the cover of the large number of workers who cross the border each day.

### European VAT Levels

Sweden	25%
Denmark	25%
Norway	23%
Ireland	22%
Finland	21%
Belgium	21%
France	20.6%
Austria	20%
Greece	18%
Holland	17.5%
U.K.	17.5%
Portugal	17%
Italy	16%
Spain	16%
Luxembourg	15%
Germany	15%

Source: Musikhindustrin (MI).

# Spanish Drive Promotes Latin Acts

BY HOWELL LLEWELLYN

MADRID—Ariola here has begun an initiative to promote Latin American pop/rock in Spain. Ariola director Carlos López has launched the project, Calaveras Y Diablos, with a four-band tour of the country and promises there is more to come.

The initiative follows the debut of the Premios Amigos Awards by labels' body APFYVE last year (Billboard, Nov. 12, 1997) with a category devoted to Latino product. Labels spoke then of their plans to boost the presence of rock from Latin America in Spain; Ariola's move is the first concrete manifestation of that.

López says he realized that a swath of Latin American artists was being virtually ignored in Spain. He spoke with a former colleague with whom he had worked at Spanish artists' body SGAE, Argentine music journalist Bruno Galindo.

Around the same time, López spoke with an expert in the subject, Javier Lifrán, then at Warner Spain and now head of Virgin Chewaka España, who put the Ariola head in touch with Rubén Scaramuzza, the Argentine editor of Spanish-Argentine rock magazine Zona de Obras, based in the northern Spanish city of Zaragoza.

"Suddenly, we had a triangle—me, Bruno, and Rubén—to start our pro-



LOS FABULOSOS CADILLACS

ject, which we called Calaveras Y Diablos after a song by Argentine band Los Fabulosos Cadillacs," says López. Galindo agreed to put together the first Calaveras compilation with guidance from Scaramuzza, whose publication has promoted the project from the outset.

That album was released in April and has sold some 15,000 units, according to López. The first tour, featuring four acts—Los Fabulosos Cadillacs, Aterciopelados (from Colombia), Mafalda Veledin, and Julieta Vargas (both from Mexico)—took place in October, hitting six cities. The second Calaveras disc is scheduled for release in January, and the second tour will take place in May with a presence planned at Spain's large summer music festivals. Calaveras records and tours are intended to be a regular feature on the Spanish music scene.

The first album includes artists from other labels, such as DRO East-West (Argentine-Spanish group Los Rodríguez), Sony (Brazil's Skank), EMI (Brazil's Paralamas), Universal (Mexico's Molotov), Warner (Argentina's Fito Paez and Mexico's Café Tacuba), and EMI (Spain's El Trece). BMG (Mexico's Todos Tus Muertos), BMG (Mexico's acts Radio Futura and Juan Perro (Spain); Aterciopelados, Tijuana, No, Vargas, El General, Mafalda Veledin, and Califones (Mexico), and the Cadillacs.

"The first important thing is that the acts are broadly pop/rock and have a quality and class that for some peculiar reason has until now been an obstacle," (Continued on page 110)

## Thailand's Grammy Label Set To Run Language Schools

BANGKOK, Thailand—Grammy Entertainment plc, Thailand's biggest entertainment group, is moving into English-language education.

Chairman Pailbon Damrongchaitam says the diversification into building a nationwide chain of Grammy language centers is a natural progression from its success in the music business, in which Grammy claims more than 60% of The Market. Grammy intends to buy several local language and computer schools and to invite foreign-run schools to participate with their expertise in exchange for minority stakes in Grammy's new company.

In addition to English, German, Mandarin, and Japanese will be taught, and those targeted will be children, teenagers, and young adults.

The new move has surprised many in the entertainment business, as Grammy's previous entry into education resulted in an unheard-of 25-year contract to operate the state-run Kurusapa Business Organization's nationwide franchise on school education stores as well as print textbooks. That deal collapsed shortly after a major corruption scandal at Kurusapa that tainted Grammy's reputation, despite Pailbon's vociferous denials.

The company has already sold a majority share in Ton Or Grammy, which ran the Kurusapa stores, and is said to be withdrawing completely from any further association.

JOHN CLEWLEY

## HITS OF THE WORLD

Because of early production deadlines, the following charts in Hits of the World are repeated from the previous week: Germany, France, U.K., Belgium, Switzerland, Austria, and Music & Media's Eurochart. Current charts may be obtained from Alison Smith in London by calling 011-44-171-323-6086.

# newswire...

ITALY'S AUTHORS' BODY SIAE has signed an agreement with the country's second digital-TV station, Stream, 100%-owned by Telecom Italia. The deal covers authors' rights payments for pay-per-view services, including movies, live concerts, and sports events. SIAE claims this is the first agreement of its kind in any European Union country and the first to use an electronic "virtual ticket" system to monitor viewing and rights payments due. A percentage, still to be defined, of revenue for pay-per-view programming will be collected by SIAE. SIAE president Luciano Villaville Hideri describes the agreement as "a new and important step toward protecting authors and publishers in the new digital market." SIAE spokeswoman Séline Guérrier adds, "The electronic ticket is a virtual version of a ticket that you would buy going into a cinema, concert hall, or sporting event and appears on your screen when you select a pay-per-view event."

MARC DEZZANI

PADDY MOLONEY OF THE CHIEFTAINS has signed Cuban singer/key-boardist Juan Carlos Fornell and Sin E. the respected Irish roots-music band led by uilleann piper Stefan Hannigan, to his New York-based world music label, Wicklow. Both acts will release albums in the New Year. The imprint, which is run jointly with BMG, released "Vihma" (Cey Rain) by Finnish folk act Värttinä last summer in the U.S. (Billboard, Aug. 8). Meanwhile, the Chieftains have finished their long-awaited new album, "Tears Of Stone." The set features a different female vocalist on each track and includes the voices of Sínead O'Connor, Joan Osborne, and Sheryl Crow, among others. The final track was recorded with Bonnie Raitt on Nov. 14, and the album is now scheduled for worldwide release on RCA Victor Feb. 22. A collaboration with multi-platinum Irish band the Corrs that appears on the album is due as a commercial single in the second week of February.

NIGEL WILLIAMS

EMI SVENSKA, the major's Swedish affiliate, is in advanced negotiations with an unnamed Swedish company to sell off EMI Studios, based in Johanneburg, a suburb of Stockholm. The facility is thought to be worth \$2 million. A 50% stake in the \$200,000-370,000 facility was bought by a financial controller Ivar Norr, the decision was made after Stefan Andreasson replaced Rolf Nygren as managing director of EMI Svenska on March 1. EMI Studios, the largest studio facility in Stockholm, with about 5,400 square feet, was established in May 1969, and would have celebrated its 30th anniversary next year. The facility has mainly recorded local EMI-signed artists, including Rosette, Björn Skifs, Ulf Lundell, Gyllene Tider, and Sven Bertil Thube.

KAT LOTHUIS

BOOKS/MUSIC RETAILER BORDERS has acquired a site for a new U.K. store in Reading (population 143,000), 30 miles west of London, on undisclosed terms. No opening date has been set yet for the outlet, but a spokeswoman confirms that the site is in a major development in the town, formerly occupied by a 36,000-square-foot Boots the Chemist store. Borders opened its first U.K. store Aug. 1 in London. It currently has three U.K. outlets and has announced plans for three more (Leeds, York, and a second in London site) in 1999.

TOM FERGUSON

METALLICA IS TO HEADLINE the 29th Roskilde Festival in Denmark next year, according to organizer Roskilde Fonden. Pre-event ticket sales were disappointing this year, with many fans complaining of a lack of big-name acts at the event, which is Europe's longest-running outdoor rock fest. Some 65,000 tickets will go on sale for the 1999 event, which will take place July 1-4, compared with total sales of 75,000 in 1998. According to a statement from Fonden, "It seems that the major ingredients of brightening quality are twofold: strengthening and developing the body of the billing and restricting the number of visitors."

CHARLES FERRO

MTV NETWORKS ASIA has launched a new line of consumer products from Singapore in partnership with retailer Jay Gee Enterprises. The merchandise, being sold under the tag "MTV Clothes: Anything Goes," includes apparel and a range of accessories such as bags, baseball caps, and stationery. It is available at MTV concept-corners in department stores throughout Singapore. "The objective of this new business is for MTV to provide young people in Singapore with a new, exciting fashionable apparel brand that fits their lifestyle," says Dan Levi, VP of licensing and merchandising at MTV Networks Asia. Tara Melwani, deputy managing director at Jay Gee Enterprises, says she is confident that the partnership with MTV will create a highly successful line for the company.

ANN TSANG

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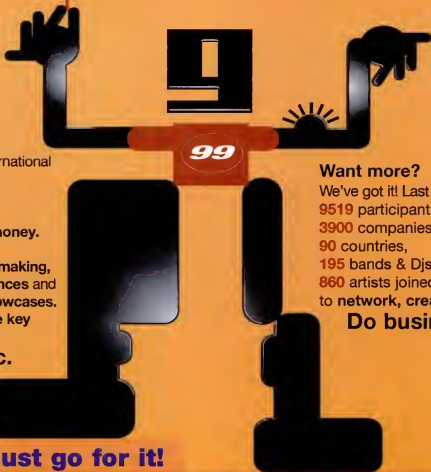
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ILLUSTRATION

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# TOP 50 WORLD

JAPAN		(Dance Publications Inc. 11/23/98)	
THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	NEW	<b>SINGLES</b>	
1	NEW	OVERSEAS SHOW TIME	YUJI AND YUKA
2	NEW	ALL MY LOVE	MIKI NAKANO RHY. MASAFUMI TAMAZAKI
3	NEW	KARAOKE TUNES	SHINJI
4	NEW	ALL MY TRUST	YUKA AND YUJI'S FACTORY
5	NEW	BURNING STARS	MIKI NAKANO RHY. MASAFUMI TAMAZAKI
6	NEW	FORESTERS (UNPLUGGED)	LA CRYMA
7	NEW	CRISTINI	CRISTINI
8	NEW	HURRY GO ROUND	HIDE WITH SPREAD BEARS
9	NEW	CUCURU CASCADIE	YUKA AND YUJI'S FACTORY
10	NEW	THE NEW YUJI NAKANO RHY. MASAFUMI TAMAZAKI	YUJI AND YUKA
11	NEW	UNTO ANAHS NO MONOGATARI	REIRA MIYU
12	NEW	ALL MY TRUST	YUKA AND YUJI'S FACTORY
13	NEW	PEACHI MANAGARI	FUTURAMA
14	NEW	ALL MY TRUST	YUKA AND YUJI'S FACTORY
15	NEW	SNOW DROP	DARCO-ENI
16	NEW	THUNDERBOLT	MIKI NAKANO RHY. MASAFUMI TAMAZAKI
17	NEW	RELAX	BLACK BEATS
18	NEW	FOREIGNERS	YUKA AND YUJI'S FACTORY
19	NEW	KIMI MO SAKAMITSU	NEPTUNE
20	NEW	SA TO NA NA GLOBE	SA TO NA NA GLOBE
<b>ALBUMS</b>			
1	NEW	YUJI NAKANO RHY. MASAFUMI TAMAZAKI	YUJI AND YUKA
2	NEW	KOHMI HIRASE	HIRASE
3	NEW	CELINE DION	CELINE DION
4	NEW	SOUTHERN ALL STARS	SAURA
5	NEW	NORTHERN KANA	THE MUSIC
6	NEW	CELINE DION	CELINE DION
7	NEW	CELINE DION	CELINE DION
8	NEW	CELINE DION	CELINE DION
9	NEW	CELINE DION	CELINE DION
10	NEW	CELINE DION	CELINE DION
11	NEW	CELINE DION	CELINE DION
12	NEW	CELINE DION	CELINE DION
13	NEW	CELINE DION	CELINE DION
14	NEW	CELINE DION	CELINE DION
15	NEW	CELINE DION	CELINE DION
16	NEW	CELINE DION	CELINE DION
17	NEW	CELINE DION	CELINE DION
18	NEW	CELINE DION	CELINE DION
19	NEW	CELINE DION	CELINE DION
20	NEW	CELINE DION	CELINE DION

CANADA		(11/23/98)	
THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	THE BOY IS MINE	BRUCE DOLLS
2	2	THANK U ALANIS MORISSETTE	ALANIS MORISSETTE
3	3	CELINE DION	CELINE DION
4	4	SOME KIND OF WONDERFUL	JOEY
5	5	CELINE DION	CELINE DION
6	6	MUSIC SOUNDS BETTER WITH YOU	UNIFORM
7	7	STROBLIGHT	STROBLIGHT
8	8	SWEETEST THING (PART 2)	U2
9	9	U2	U2
10	10	U2	U2
11	11	U2	U2
12	12	U2	U2
13	13	U2	U2
14	14	U2	U2
15	15	U2	U2
16	16	U2	U2
17	17	U2	U2
18	18	U2	U2
19	19	U2	U2
20	20	U2	U2
<b>ALBUMS</b>			
1	1	CELINE DION	CELINE DION
2	2	ALANIS MORISSETTE	ALANIS MORISSETTE
3	3	ALANIS MORISSETTE	ALANIS MORISSETTE
4	4	ALANIS MORISSETTE	ALANIS MORISSETTE
5	5	ALANIS MORISSETTE	ALANIS MORISSETTE
6	6	ALANIS MORISSETTE	ALANIS MORISSETTE
7	7	ALANIS MORISSETTE	ALANIS MORISSETTE
8	8	ALANIS MORISSETTE	ALANIS MORISSETTE
9	9	ALANIS MORISSETTE	ALANIS MORISSETTE
10	10	ALANIS MORISSETTE	ALANIS MORISSETTE
11	11	ALANIS MORISSETTE	ALANIS MORISSETTE
12	12	ALANIS MORISSETTE	ALANIS MORISSETTE
13	13	ALANIS MORISSETTE	ALANIS MORISSETTE
14	14	ALANIS MORISSETTE	ALANIS MORISSETTE
15	15	ALANIS MORISSETTE	ALANIS MORISSETTE
16	16	ALANIS MORISSETTE	ALANIS MORISSETTE
17	17	ALANIS MORISSETTE	ALANIS MORISSETTE
18	18	ALANIS MORISSETTE	ALANIS MORISSETTE
19	19	ALANIS MORISSETTE	ALANIS MORISSETTE
20	20	ALANIS MORISSETTE	ALANIS MORISSETTE

GERMANY		(Media Control 11/17/98)	
THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	FLAMMEZIM	IN BAUCH OUT
2	2	REBELLE	CHER
3	3	NO MATTER WHAT	BOYZONE
4	4	DOWN TO EARTH	DOWN TO EARTH
5	5	MADONNA	MADONNA
6	6	IF YOU BELIEVE	SASHA
7	7	WE LIKE TO PARTY	BOYZONE
8	8	WE LIKE TO PARTY	BOYZONE
9	9	WE LIKE TO PARTY	BOYZONE
10	10	WE LIKE TO PARTY	BOYZONE
11	11	WE LIKE TO PARTY	BOYZONE
12	12	WE LIKE TO PARTY	BOYZONE
13	13	WE LIKE TO PARTY	BOYZONE
14	14	WE LIKE TO PARTY	BOYZONE
15	15	WE LIKE TO PARTY	BOYZONE
16	16	WE LIKE TO PARTY	BOYZONE
17	17	WE LIKE TO PARTY	BOYZONE
18	18	WE LIKE TO PARTY	BOYZONE
19	19	WE LIKE TO PARTY	BOYZONE
20	20	WE LIKE TO PARTY	BOYZONE
<b>ALBUMS</b>			
1	1	CELINE DION	CELINE DION
2	2	ALANIS MORISSETTE	ALANIS MORISSETTE
3	3	ALANIS MORISSETTE	ALANIS MORISSETTE
4	4	ALANIS MORISSETTE	ALANIS MORISSETTE
5	5	ALANIS MORISSETTE	ALANIS MORISSETTE
6	6	ALANIS MORISSETTE	ALANIS MORISSETTE
7	7	ALANIS MORISSETTE	ALANIS MORISSETTE
8	8	ALANIS MORISSETTE	ALANIS MORISSETTE
9	9	ALANIS MORISSETTE	ALANIS MORISSETTE
10	10	ALANIS MORISSETTE	ALANIS MORISSETTE
11	11	ALANIS MORISSETTE	ALANIS MORISSETTE
12	12	ALANIS MORISSETTE	ALANIS MORISSETTE
13	13	ALANIS MORISSETTE	ALANIS MORISSETTE
14	14	ALANIS MORISSETTE	ALANIS MORISSETTE
15	15	ALANIS MORISSETTE	ALANIS MORISSETTE
16	16	ALANIS MORISSETTE	ALANIS MORISSETTE
17	17	ALANIS MORISSETTE	ALANIS MORISSETTE
18	18	ALANIS MORISSETTE	ALANIS MORISSETTE
19	19	ALANIS MORISSETTE	ALANIS MORISSETTE
20	20	ALANIS MORISSETTE	ALANIS MORISSETTE

U.K.		(Chartline 11/23/98)	
THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	BELIEVE	CHER
2	2	HEARTBEAT	THROUGH STEPS
3	3	UNTIL THE THUNDER	THE THUNDER
4	4	UP AND DOWN	VENGATORS
5	5	UP AND DOWN	VENGATORS
6	6	UP AND DOWN	VENGATORS
7	7	UP AND DOWN	VENGATORS
8	8	UP AND DOWN	VENGATORS
9	9	UP AND DOWN	VENGATORS
10	10	UP AND DOWN	VENGATORS
11	11	UP AND DOWN	VENGATORS
12	12	UP AND DOWN	VENGATORS
13	13	UP AND DOWN	VENGATORS
14	14	UP AND DOWN	VENGATORS
15	15	UP AND DOWN	VENGATORS
16	16	UP AND DOWN	VENGATORS
17	17	UP AND DOWN	VENGATORS
18	18	UP AND DOWN	VENGATORS
19	19	UP AND DOWN	VENGATORS
20	20	UP AND DOWN	VENGATORS
<b>ALBUMS</b>			
1	1	CELINE DION	CELINE DION
2	2	ALANIS MORISSETTE	ALANIS MORISSETTE
3	3	ALANIS MORISSETTE	ALANIS MORISSETTE
4	4	ALANIS MORISSETTE	ALANIS MORISSETTE
5	5	ALANIS MORISSETTE	ALANIS MORISSETTE
6	6	ALANIS MORISSETTE	ALANIS MORISSETTE
7	7	ALANIS MORISSETTE	ALANIS MORISSETTE
8	8	ALANIS MORISSETTE	ALANIS MORISSETTE
9	9	ALANIS MORISSETTE	ALANIS MORISSETTE
10	10	ALANIS MORISSETTE	ALANIS MORISSETTE
11	11	ALANIS MORISSETTE	ALANIS MORISSETTE
12	12	ALANIS MORISSETTE	ALANIS MORISSETTE
13	13	ALANIS MORISSETTE	ALANIS MORISSETTE
14	14	ALANIS MORISSETTE	ALANIS MORISSETTE
15	15	ALANIS MORISSETTE	ALANIS MORISSETTE
16	16	ALANIS MORISSETTE	ALANIS MORISSETTE
17	17	ALANIS MORISSETTE	ALANIS MORISSETTE
18	18	ALANIS MORISSETTE	ALANIS MORISSETTE
19	19	ALANIS MORISSETTE	ALANIS MORISSETTE
20	20	ALANIS MORISSETTE	ALANIS MORISSETTE

FRANCE		(SNEP/Profil Live 11/24/98)	
THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	REBELLE	CHER
2	2	UNTIL THE THUNDER	THE THUNDER
3	3	UP AND DOWN	VENGATORS
4	4	UP AND DOWN	VENGATORS
5	5	UP AND DOWN	VENGATORS
6	6	UP AND DOWN	VENGATORS
7	7	UP AND DOWN	VENGATORS
8	8	UP AND DOWN	VENGATORS
9	9	UP AND DOWN	VENGATORS
10	10	UP AND DOWN	VENGATORS
11	11	UP AND DOWN	VENGATORS
12	12	UP AND DOWN	VENGATORS
13	13	UP AND DOWN	VENGATORS
14	14	UP AND DOWN	VENGATORS
15	15	UP AND DOWN	VENGATORS
16	16	UP AND DOWN	VENGATORS
17	17	UP AND DOWN	VENGATORS
18	18	UP AND DOWN	VENGATORS
19	19	UP AND DOWN	VENGATORS
20	20	UP AND DOWN	VENGATORS
<b>ALBUMS</b>			
1	1	CELINE DION	CELINE DION
2	2	ALANIS MORISSETTE	ALANIS MORISSETTE
3	3	ALANIS MORISSETTE	ALANIS MORISSETTE
4	4	ALANIS MORISSETTE	ALANIS MORISSETTE
5	5	ALANIS MORISSETTE	ALANIS MORISSETTE
6	6	ALANIS MORISSETTE	ALANIS MORISSETTE
7	7	ALANIS MORISSETTE	ALANIS MORISSETTE
8	8	ALANIS MORISSETTE	ALANIS MORISSETTE
9	9	ALANIS MORISSETTE	ALANIS MORISSETTE
10	10	ALANIS MORISSETTE	ALANIS MORISSETTE
11	11	ALANIS MORISSETTE	ALANIS MORISSETTE
12	12	ALANIS MORISSETTE	ALANIS MORISSETTE
13	13	ALANIS MORISSETTE	ALANIS MORISSETTE
14	14	ALANIS MORISSETTE	ALANIS MORISSETTE
15	15	ALANIS MORISSETTE	ALANIS MORISSETTE
16	16	ALANIS MORISSETTE	ALANIS MORISSETTE
17	17	ALANIS MORISSETTE	ALANIS MORISSETTE
18	18	ALANIS MORISSETTE	ALANIS MORISSETTE
19	19	ALANIS MORISSETTE	ALANIS MORISSETTE
20	20	ALANIS MORISSETTE	ALANIS MORISSETTE



# GLOBAL MUSIC PULSE

## EDITED BY DOMINIC PRID

SWITZERLAND		(Media Control Switzerland)	11/22/21
THIS LAST WEEK			
WEEK	PEAK	WEEKS ON CHART	SINGLES
1	1	1	BLAZE BURN IN BASHO (CLIP) PHS
2	2	1	FLEEZE CHIR WARRIORS
3	3	1	DO I WANT TO MAKE ANYONE
4	4	1	I DON'T WANT TO MAKE A THING AERODROM
5	5	1	GOOD IS A DAD FATHLESS CHIR
6	6	1	THE FIRST MAY I SAY DOORNOOR CHRISTIAN WUNDERLICH
7	NEW	1	UNCLAP UPON A TIME GOON LOW PHS
8	NEW	1	THE FIRST TO PARTY VEGASPORT
9	NEW	1	TRINE TRANE MEH GOLLA PHONING
10	NEW	1	IF I HAVE GASHA WARRIORS
ALBUMS			
1	4	2	THE BEST OF 1980-1990 POLYGRAM
2	1	1	LOVE TO DEPEND PHONING
3	2	1	CELINE DION & COMPANY SPECIAL TIMES NEW
4	3	1	ALANIS MORISSETTE SUPPOSED FORMER IN
5	NEW	1	GEORGE LUNGE
6	NEW	1	GEORGE MORRICE LADIES & GENTLEMEN THE
7	NEW	1	THE FIRST MAY I SAY DOORNOOR CHRISTIAN WUNDERLICH
8	NEW	1	ZUCCHERO BUBI SUGAR POLYGRAM
9	NEW	1	DIRT STRAITS SOUNDS OF SWING- THE VERY BEST OF POLYGRAM
10	NEW	1	LAURA PAUSINI LA MIA RISPOSTA WARRIORS
11	NEW	1	BRIAN ADAMS ON A DATE LIKE TODAY PHONING
12	NEW	1	R.E.M. UP

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## EUROPE WELCOMES NEW U.K. INDIES BODY

(Continued from page 93)

of International Independent Producers (FIPI), formed at MIDEM in 1995. It now includes 12 affiliate organizations in Europe, Latin America, and Asia.

Donato extends an open invitation to AIM to join FIPI at the forthcoming MIDEM in January. "FIPI will be holding a convention where we will be looking to enlarge our membership to the new British association and other national indie groups," says Donato. "It is important that the independent producers have an international voice to put our interests in formulating new legislation. We are due to meet the European Parliament's cultural commission [DG10] to communicate the independent point of view on the new [European Union] copyright legislation."

Roger says that the creation of AIM will pave the way for more pan-European action. He says previous attempts to create an umbrella body bringing together international indie labels' bodies have been a "fiasco," but the situation could change with the arrival of AIM.

"With our counterparts in Italy, in Germany, and now in the U.K., I am confident that we will be able to come up on several issues, such as mechanicals, or ways to facilitate the creation of more pan-European indie distributors," he says.

Like Donato, Roger says he intends to continue with AIM at the forthcoming days and propose a get-together of similar bodies at MIDEM. "I'm

sure we'll have a lot to discuss," he says.

Seven years ago, the local affiliates of Italy's multinational labels broke away to form their own federation, FIMI. Since then, many indie labels have also joined FIMI, which in June adopted a "more democratic structure" to give independent members a greater voice. The major labels split with AFPI, as they claimed to be underrepresented given their majority market share. UFPI was founded five years ago by leading independent sector figures including Francis Dreyfus, Charles Lattar, and Jean-Michel Fava, the organization's current president. It counts more than 60 members and shares back-office functions with indie collecting society SPPT.

"UFPI is more a lobby tool," says Roger, who splits his time between UFPI and SPPT. UFPI has been lobbying the government over several issues, such as a fixed retail price and a new approach to relic quotas.

In recent months, industry organization SNEP whose members include all the major companies and several indie, has changed its rights to give additional power to the indie (Billboard, July 4). "The fact they've done it is a sign that they understood that they had to take into consideration indie more thoroughly," says Roger. "However, UFPI is necessary because it represents that the production is a specific sector in the music industry landscape."

## KRU IS SET TO RAP ITS WAY THRU S.E. ASIA

(Continued from page 93)

Thailand, and Indonesia.

To the knowledge of most observers here, this is the first regional undertaking of this scale by a Malaysian act. U.S. lead singer Norman Abdul Halim says, "It's not just another 'put our records on the racks' campaign; we'll be doing the groundwork, doing press and club shows around Asia, getting in people's faces."

The KRU regional tour will be sponsored by Pepsi, which will also sponsor two music videos. Halim says, "They are giving us \$90,000 right (\$170,000 for the tour). The cost of an average Malaysian music video is \$8,000 to 15,000 ringgit [\$1,500-\$2,000]."

Darren Choy, managing director of EMI Malaysia, says, "Channel V and MTV Asia are very important in positioning them in Asia. They are a video-friendly group." KRU has a youthful, fashionable image that bodes well for regional programming. Choy's new Smith, managing director of Channel V, says, "Channel V has always supported KRU and will continue to do so. They've always been high-rotation artists." Carine Quek, director of regional talent, artist relations, for MTV Asia, says, "Asian audiences are already familiar with KRU, as they were nominated for MTV Asia's Video Music Awards in 1997 for 'Fandak.' The markets like the Philippines which are

more R&B-oriented will welcome EMI material from KRU."

Chito Lacad, managing director of OdeArts/EMI Music Philippines, is confident of the group's chances in his territory. He says, "KRU's new album is very promising. The timing is also right. People are more accepting of Asian acts [singing in English]. This is why Anggun [an Indonesian artist signed to Sony France] is having success. Radio will play English repertoire by Asian artists as long as the song is good."

R. Another selling point is that "This Is How We Jam" features compositions from the likes of Diane Warren, Kenneth "Babyface" Edmonds, David Foster, and Teddy Riley. The group itself anticipates platinum sales in Malaysia (\$50,000) alone. Choy anticipates strong regional support from RM Asia's affiliates. He says, "Radio is more likely to welcome ballads by the likes of Diane Warren and Babyface, but ultimately it'll be a KRU record."

The album also features compositions written by the group. Gary Thanesan, an R&B specialist DJ with Malaysian radio station 93.7, says, "Most groups who sing in English normally make the grade, soundwise, but fail in their English diction and lyrics. KRU are very good with sound, and their creativity is very strong. That would give them a good chance."

SOCAN Marked By Politics  
Copyright Issue Raised At Organization's Awards Ceremony

BY LARRY LeBLANC

TORONTO—While a celebratory mood dominated the Society of Composers, Authors, and Music Publishers of Canada's (SOCAN) 19th annual awards, held Nov. 16 here, the evening was also politically charged.

This was, perhaps, understandable, because the Federal Court of Appeal is slated for Feb. 10-11 to hear SOCAN's application to set aside a decision made early this year by the Copyright Board of Canada (see story, this page). The decision lowered music tariffs for commercial TV broadcasters and introduced a modified blanket license (MBL).

At the awards show, SOCAN GM Michael Rock warned that MBL would undercut SOCAN's exclusive role as a collective administrator in Canada. Collective administration works; there is strength in numbers," Rock told the 370 industry people attending the event.

SOCAN president Gilles Valliquette lauded the society's members for their support in fighting the Copyright Board's decision.

Among those award recipients making sharp references to the Copyright Board's decision were former 100.0 radio host Kellie Jones, who was presented with a SOCAN Special Achievement Award, as was producer Jack Richardson—and composer Paul Hoffer. The latter received an honorary mention for his contribution to Canadian television on film. "The Copyright Board has woefully cast an ominous cloud over our ability to make a living in [Canada's] film and TV industries," said Hoffer. "This decision must not be allowed to stand."

Beyond the politics, the awards show honored a wide range of artists, some new and some familiar. For the second year in a row, former Guess Who front man Burton Cummings was the big winner.

Four of Cummings' songs recorded solo by the singer/songwriter, and one recorded with the Guess Who, were honored with SOCAN Classic Awards signifying their airing more than 100,000 times on Canadian radio. The songs were "In Search of," "Timeless Love," "Your Back Yard," and "Fine State of Affairs," the latter co-written with Ian Gardiner (BMJ). The Guess Who song was "Share The Land."

In their sixth year, the SOCAN Classic Awards were presented to members of the Canadian performing right society whose songs have become domestic standards, and, in some cases, international hits. In some years, awards were presented to songwriters with hits that reached the 100,000-airplay mark on Canadian radio during 1997.

Like the awards with three SOCAN Classic Awards were, says Myles Goodwyn, front man of April Wine, and ex-Chilliwack singer/guitarist Bill Henderson. Goodwyn won for his compositions "You Won't Dance With Me" and "I Take This Decision To You To Fall In Love," and "Just Between

You And Me," all recorded by April Wine. Henderson's awards were for the Chilliwack hits "California Girl," "I Believe," and "My Girl (Gone, Gone, Gone)," the latter co-written with the late Brian MacLeod.

The two-hour awards event, deftly hosted by Kate and Anna McGarrigle, also honored the Canadian songwriters and publishers whose songs received the most airplay in 1997.

Composer Milan Kymlicka won the newly created SOCAN International Television Award. Danny Friedman won the SOCAN Domestic Television Award. Lou Natale won the SOCAN International Film Music Award, and Maribeth Solomon and Micky Erbe



Producer Jack Richardson, right, with Gilles Valliquette, SOCAN president.

won the SOCAN Domestic Film Music Award.

Additionally, jazz guitarist Brian Hughes won the Hagood Hardy Jazz/Instrumental Award; classical composer R. Murray Schafer was awarded the SOCAN Contemporary Music Award; Sharon, Lois & Bram won for children's music; and Carlos Morgan won the SOCAN Urban Music Award.

"We're starting to meet people who grew up with our music who now have children of their own. We must be really old," said Sharon, Lois & Bram's Sharon Hampson.

During the evening, SOCAN also honored Vancouver singer/songwriter Sarah McLachlan with two awards, including the prestigious William

Harold Moon Award. The award is presented annually to composers who put Canada in the international spotlight. McLachlan also received an award for "Building A Mystery" (co-written with Pierre Marchand) for being one of the most-performed songs in Canada in 1997.

For the second year, the Canadian performing right society presented a SOCAN National Achievement Award. Last year's recipient was the Tragically Hip. This year's was singer/songwriter Lawrence Gowan.

The SOCAN Award for the most-performed international song presented during 1997 went to "Don't Speak" by that band.

The most-performed Canadian songs in 1997 were "Dark Horse," co-written by Amanda Marshall, Dean McTaggart, and David Tyson and performed by Marshall; "Building A Mystery"; "Til You Love Somebody," by Amy Sky and Anthony Vanderburg and performed by Sky; "Tell Me" and "Third of June," written and performed by Corey Hart; "Deliver Me," co-written by Roch Voise and Sky and performed by Roch Voise; and "Kissing Rain," co-written by Roch Voise and Sky and performed by Roch Voise.

The most-performed Canadian country songs of 1997 were "Take It From Me," co-written by Paul Brandt and Sharon, Lois & Bram and performed by Brandt; "Little Of Kisses," written and performed by Jason McCoy; "Born Again in Dixieland," co-written by McCoy, Noelle Sheridan, and Denny Carr (BMJ) and performed by McCoy; "Love Gets Me Every Time," co-written by Shania Twain and Robert John "Mutt" Lange (ASCAP) and performed by Twain; and "One Way Track," co-written by Russell deCarle and Willie P. Bennett and performed by Prairie Oyster.

## SOCAN To Appeal 'Right Changes

TORONTO—Nothing less than the future of their organization will be at stake, claim executives of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), when the Federal Court of Appeal hears the society's case on Feb. 10-11.

The performing right organization is applying to set aside a decision by the Copyright Board of Canada that lowered music tariffs for commercial TV broadcasters and introduced a modified blanket license (MBL).

In a 2-to-1 decision last Jan. 30, the three-person federal board, at the behest of the Canadian Association of Broadcasters (CAB), reduced the tariff for commercial broadcast TV (Tariff 2.A) by about 14%, from 2.1% to 1.8% of the station's gross advertising revenue, retroactive to Jan. 1, 1997.

"I take this decision to its inevitable conclusion, our members

would be deprived of the benefits of collective administration," says SOCAN GM Michael Rock. "This is a very serious challenge to the very existence of SOCAN."

Rock will argue that under Canada's Copyright Act, the federal board exceeded its jurisdiction.

"We believe that the board's decision was sound and very much within its jurisdiction. We're very hopeful it will be sustained on review," says Peter Miller, CAB executive VP/general counsel.

If the Federal Court of Appeal decides the Copyright Board's decision is upheld, the lower court and MBL will become effective immediately. If the court decides the decision was unjustified, the decision will be sent back to the Copyright Board with guidelines. The court is expected to make its ruling within two months. LARRY LeBLANC

# Mechanics & Marketing

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## Local Touch Is Classical Cornerstone

**Bloomington Store Offers Personalized Service, Broad Selection**

BY JENNY LAND

BLOOMINGTON, Ind.—In the age of superstores, strip-mall chains, and standardized credit, not many music stores would allow their customers to pay in good-faith installments scraped together from pocket change. But in the college town of Bloomington, where cars scurry through the local coffee shop and everyone is a regular rather than a number, sometimes your word is enough at the locally owned Classical Film and Music store.

Having discovered that personalized service pays off, manager Jeff Dean has also found that a sense of community spirit goes both ways. The customer who bargained for the special layaway plan, for instance, ultimately turned out to be pretty handy.

"He will fix [video] tapes for us, and he'll charge us for it, but only like a dollar," Dean says of the customer who pays in labor. "He's great with a screwdriver and detail—painstaking detail of putting [broken tapes back] together. He's so clean about it, it's like

a little work of art when he's done."

By accommodating this daily, down-and-out crowd that other retailers might shun, owner Jerry McCullough has reinforced the sense of community that allows a niche store like his to compete with superstores and thrive. By paying as much attention to the film fanatic who periodically rents 12 movies at a time as to the daily dropper who watches more movies on the in-store TV than he ever rents, McCullough ensures a loyal customer base.

"It's funny to see that people will come in and order something, and they will even be willing to wait a week when I know they can go down three or four blocks and find it like that," Dean says. "They'd rather us have the business, which is nice."

In addition to the neighborhood feel, the store features a specialized selection that draws an eccentric but loyal crowd in search of rare items not available in larger stores. While film buffs can unearth anything from classic Alfred Hitchcock to '70s cult flicks, music connoisseurs can scavenge the racks for jazz, classical, bluegrass, international, blues, soundtracks, folk, pop, and local favorites.

The store's name, like its distinct clientele, is more of a defining trait than the leading money maker. Representing 28% of the inventory, classical music only pulls in 25% of sales. Thanks to the highbrow ambience of this University of Indiana town, jazz accounts for the biggest slice of sales—31%. Local jazz professor David Baker not only shops regularly at the store but also draws customers with his own recordings, which are featured in the local music section.

That section includes everything from rustic pop bands like *Mysteries Of Life* to local legend John Hollenbeck (a customer himself). Picking, slipping, and fiddling a hyper-hybrid of Middle Eastern music and bluegrass, the Japonize Elephants are also

featured in the local bins and hint at the regional taste for international music, which accounts for 14% of sales and 13% of inventory.

Supported by a local population that knows the difference between the guitar and a sitar, Classical Film and Music offers a broad international section that covers more than 50 countries. In addition to sponsoring most of the university's classical performance groups and college and local media outlets, the store sponsors the thriving annual Lotus world music festival, which features many of the artists found in the international section.

"Lotus just dovetails right into our store," McCullough explains. "Every year we have to say, 'Now we've got to get the list of Lotus artists this year so that we can make sure that we have their stuff at the store.' And almost every year we already have most of it." The university, which boasts a large international student population, helps feed this interest in music from abroad.

With a premier music school and a strong film school, the university also has provided the store with plenty of qualified job candidates. "People come in, and they want to fill out an application, and I say, 'We don't have applications,'" McCullough says. "Just give me a résumé." So that immediately gets rid of 90% of the people that want to walk in off the street. They have to have an area of expertise for us to hire them."

Like the customers, the employees demonstrate a loyalty that allows this unique store to survive. Permitted to buy music or film releases at cost, employees stay for an average of six years.

But competition from superstores has whittled away at the store's market share. Despite tripling its square footage, as well as turning a fledgling,

(Continued on next page)



**'Now's the Time.** EM Recorded Music, PolyGram, and the Universal Music Group have teamed to launch an album series called "Now," featuring top-selling hits from each of the companies. Shown at the National Assn. of Recording Merchandisers' fall conference announcing the series, from left, are Bruce Resnickoff, executive VP/GM of Universal Music Special Markets; Bob Schneider, executive VP of sales and marketing at Universal Music and Video Distribution; Richard Cottrell, president/CEO of EM Music Distribution (EMD); Gene Runnely, executive VP of sales and marketing at EMD; John Esposito, senior VP of PolyGram Media; and Jim Caparo, president/CEO of PolyGram Group Distribution.

## The Sugar Beats' Success Goes On With Retrooled Hits

**THEY ARE THE BEATS:** In their comparatively brief time in the children's music business, crackerjack rock'n'roll revivalists Sugar Beats have developed into one of the most popular kids' acts around.

Their four albums have sold more than 375,000 units on their own Sugar Beats label, according to Bonnie Gallanter, VP of marketing for New York-based Sugar Beats Entertainment. According to the label, the act's 1993 debut, "21 Really Cool Songs," was a whopping 195,000 units, and the latest release, "How Sweet It Is," which dropped Sept. 8, has sold 45,000 copies.

These are major numbers for a children's album, especially for an independent release. (For the last year,

Sugar Beats product has been wholesale by MIS Distributing.) In a recent phone interview, Gallanter noted that SoundScan's figures were significantly lower: showing the group's total units sold as approximately 57,500.

"Most children's audio sells a relatively small percentage through traditional record retail," Gallanter stressed. "[The bulk] is sold through children's specialty multimedia chains, like Noodle Kidoodle, and Zany Brainy, and LearningSmith bookstores; catalogs; direct marketing; and at live performances."

A breakdown Gallanter provided of Sugar Beats' sales bears this out. The overwhelming majority of the group's record sales has been at kids' special-

(Continued on page 109)



Classical Film and Music is a unique independent music and video store in the university town of Bloomington, Ind. (Photo: Jenny Land)

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## newslines...

**CD WAREHOUSE**, the operator and franchisor of 302 stores that specialize in the sale of used CDs, reports that net income in the third fiscal quarter nearly doubled to \$231,700 from \$118,500 in the same period a year ago. Company revenue rose 59% to \$3.8 million from \$2.4 million last year. Systemwide sales—which measure the sales from company-owned and franchised locations—increased 46% to \$13.7 million from \$9.4 million. In June, the Oklahoma City-based company acquired franchise rights to 136 Disc Go Round stores and the assets of three other Disc Go Round outlets. CD Warehouse says sales from stores open at least a year showed a “double-digit” increase.

**NAVARRÉ** says that its NetRadio Network subsidiary will broadcast a Mannheim Steamroller-only channel featuring the act’s music over the Internet during the holiday season. Consumers will also be able to buy the act’s albums and other merchandise at [www.netradio.net](http://www.netradio.net). Mannheim Steamroller is on American Gramophone Records, which is exclusively distributed by Navarre.

**PLATINUM ENTERTAINMENT**, an independent marketer of music under various labels, reports that its net loss before preferred dividends narrowed to \$3.3 million in the third fiscal quarter from \$4.7 million in the corresponding period a year ago. Revenue rose to \$16.2 million from \$14.4 million. The Downers Grove, Ill.-based company launched its World Wide Web site Oct. 1 ([PlatinumCD.com](http://PlatinumCD.com)) and has created a customized-CD business with the Music Connection, which includes Platinum’s 13,000-track library and Music Connection’s 160,000 licensed tracks.

**TIME WARNER** has declared a two-for-one stock split, with the additional shares to be issued Dec. 15 to holders of record on Tuesday (1). After the split, the company will have approximately 1.2 billion shares outstanding. Time Warner’s stock has risen 71% this year to a high of \$106.875.

### EXECUTIVE TURNTABLE

**DISTRIBUTORS.** Vicki Arnold is promoted to VP of human resources at WEA Corp. in Burbank, Calif. She was director of personnel and payroll.

**HOME VIDEO.** Universal Studios Home Video in Universal City, Calif., appoints Bob Fiorella VP of planning and finance, Gregg Schoenborn VP of business development, Kim Johnson executive director of licensing, Charlie Katz senior VP of strategic marketing, Naomi Pollock VP of strategic marketing, Randy Arnold executive director of advertising and direct marketing, Madeline DiNunno VP of strategic alliances, David Shin director of interactive marketing, Marcel Miller VP of brand management, Michael Polis executive director of marketing, Susan Nicholson senior marketing manager, and Diane Gloagor senior marketing manager. They



ARNOLD      FIORELLA

were, respectively, director of strategic planning at Universal Pictures; director of planning and business development; director of licensing; senior VP of marketing; VP of marketing for Wolfgang Puck; director of advertising and special projects; VP of strategic marketing; assistant category manager of film licensing at Disney Consumer Products; VP of marketing and strategic planning at HBO Pictures Worldwide and VP of marketing at HBO Networks; director of marketing; marketing manager; and Diane Gloagor senior marketing manager.

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## DNA Signs Skaggs Family, Ceili Labels

**DNA SCORES SKAGGS:** Distribution North America (DNA) GM Jim Colson rang up Declarations of Independents to let us know that the Woodland, Calif.-based firm has inked an exclusive distribution pact with longtime country star Ricky Skaggs.

Skaggs, whose most recent recording, 1997’s “Blunder Rules,” was issued by Rounder Records, will bring two imprints to DNA: Skaggs Family Records, which will release the singer-instrumentalist’s own projects, and Ceili Records, which is reserved for other signings. The latter label has such acts as the Del McCoury Band. Blue



by Chris Morris

Highway, and Rhonda Vincent under its wing (see story, page 69).

According to Colson, the new relationship will kick off in January with Skaggs’ new album, “Ancient Tones.”

The most exciting project lies

further down the line: Skaggs—who came up through a succession of great bluegrass bands, including Ralph Stanley’s Clinch Mountain Boys, the Country Gentlemen, and J.D. Crowe & the New South—plans an all-star album, “The Opry Bluegrass Band,” for sometime next year. Joining him on the album: Alton Krauss, Vince Gill, Marty Stuart, and Earl Scruggs. We’re salivating already.

**VINYL GARAGE SALE:** Fans of those black, slow-spinning audio devices played by needles can feed their PVC habit with some snappy

(Continued on page 102)

## LOCAL TOUCH IS CLASSICAL CORNERSTONE

(Continued from preceding page)

500-title operation into a 17,000-CD inventory during its 11 years. Classical Film and Music saw its profit fall 15% when Borders Books & Music and Barnes & Noble came to town in 1995.

And, although the company’s World Wide Web page ([www.classical-music.com](http://www.classical-music.com)) is helping further customize service and extend the store’s presence beyond Bloomington, the Internet has also made for stiffer competition.

However, Classical Film and Music survives by offering specialized service and products that revive a bygone era when merchandising was local, customers were loyal, and stars were memorable.

Raised on the classics from film’s golden years, McCullough recalls a time when A movie stars were just as memorable as B stars. “Saturday afternoon you’d go see B movies, which were cowboy movies, cartoons, and serials, usually mysteries. They used all the same actors, so you knew all the cowboys’ and all the horses’ names.”

Like many local mom-and-pop stores, though, many of the old performers have slipped into obscurity. “Betty Hutton was an actress, and she just kind of disappeared,” says Dean, referring to the obscure movie stock he maintains. “In fact, I think she went to live with monks or something. And people are surprised to see that, and it does pretty well. And Judy



Behind the counter at Classical Film and Music are owner Jerry McCullough, left, and manager Jeff Dean (Photo: Jenny Land)

Canova. It’s a very cunning but minuscule group of people who know who Judy Canova is, and they’ll buy it.”

In music, this specialized store thrives on customers’ keen awareness of the classics, which extends far beyond the Beatles put to strings.

Unfortunately, McCullough says, the big record labels would rather sell 1 million copies of symphonic pop than their entire classical catalog. Although Classical Film and Music stocks a deeper selection of classical than many superstores, it has not grabbed the majors’ attention.

“About a year ago, I had a corporate customer who wanted to buy 6,000 copies of one album,” McCullough

recalls. “It happened to be on [a] PolyGram label, and their attitude has always been, ‘You don’t do enough business with us to merit us selling to you directly.’ So I called them, and I said, ‘I can give you about \$80,000 worth of business this month if you want to sign a contract with me.’ And they said, ‘Yeah, but can you do it every month?’ That was the end of that.”

Despite the lack of label support, Classical Film and Music manages to surprise the most avid music enthusiasts, even the artists themselves. When Clarence “Gatemouth” Brown stumbled in during a recent tour, he stood upon an album of his that he had never seen in another store.

“It was a strange album. It was he and Roy Clark, the country artist, playing together. And I bought it for the store because it was such an odd combination. And he said, ‘I haven’t seen this disc in 15 years, and this is the only store that has it, I’m sure.’ McCullough says: “That’s a great feeling.”

It’s probably similar to the feeling other customers get when they stumble across an unexpected gem, put together enough money for a good-faith layaway, or stop in for their daily dose of a movie and an afternoon chat. Classical Film and Music, like some of its customers, may be just scraping by, but it has found a homey niche that the superstores and cyberspace cannot top.



Classical Film and Music, located in the college town of Bloomington, Ind., derives 31% of its sales from jazz. (Photo: Jenny Land)



# EMI Brings Its Roadshow Confab To Nashville, Los Angeles



EMI staffers were treated to a showcase by hot jazz trio Medeski, Martin & Wood. Shown in the back row, from left, are Bruce Lundvall, Blue Note president of jazz/classics; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Gene Rumsey, EMD executive VP of sales/marketing; Jerry Brackneridge, EMD field sales/marketing VP; Medeski, Martin & Wood members Chris Wood, Billy Martin, and John Medeski; Briggs Ferguson, EMD senior VP of marketing/promotion; Bruce Gearhart, EMD VP of major accounts; and Richard Cottrell, EMD president/CEO. Shown in the front row, from left, are Steve Rosenblatt, Capitol Records VP of marketing; Ronn Werne, EMD VP of major accounts; and Ken Berry, EMI Recorded Music president.



Recording group Sonichrome meets with EMI executives after performing during a Roadshow showcase. Shown in the back row, from left, are Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Marshall Altman, Capitol Records associate director of A&R; Sonichrome members Craig Randolph, Chris Karn, and Rodney Mollura; Gene Rumsey, EMD executive VP of sales/marketing; Briggs Ferguson, EMD senior VP of marketing/promotion; Richard Cottrell, EMD president/CEO; and Ronn Werne, EMD VP of major accounts. Shown in the front row, from left, are Joe McFadden, Capitol Records senior VP of sales/field marketing; Jerry Brackneridge, EMD field sales/marketing VP; and Bruce Gearhart, EMD VP of major accounts.



Peter Gabriel poses for a photo with EMI executives at the Roadshow. Shown, from left, are Ray Cooper, Virgin Records co-president; Ashley Newton, Virgin Records co-president; Gabriel; Ken Berry, EMI Recorded Music president; Richard Cottrell, EMD president/CEO; and Wesley Van Linda, Narada Productions president/CEO.

EMI Music Distribution (EMD) recently held two Roadshow Conferences: Sept. 2-3 in Los Angeles and Sept. 8-10 in Nashville. All EMD-distributed labels, which include Capitol, Virgin, Blue Note, and EMI Christian Music Group, made presentations and offered artist showcases.



Country chanteuse Debra Carter took the stage at the Roadshow Conference in Nashville. Pictured after the show, from left, are Bob Bock, road manager; Angie Bazzana, marketing manager at Canada-EMI; Carter; and Peter Diemer, VP of national promotion at Canada-EMI.



Capitol and EMI executives join for a "family photo." Shown in the back row, from left, are Perry Watts-Russell, Capitol Records senior VP of A&R; Steve Rosenblatt, Capitol Records marketing VP; Glenn Ballard, Jiva Records president; Gene Rumsey, EMD executive VP of sales/marketing; and John Ray, Capitol Records senior VP of business/legal affairs. Pictured in the front row, from left, are Joe McFadden, Capitol Records senior VP of sales/field marketing; Bruce Lundvall, Capitol Records president of jazz/classics; Phil Costello, Capitol Records senior VP of marketing/promotions; Lyle Heller, Capitol Records executive VP; Richard Cottrell, EMD president/CEO; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Lou Mann, Capitol Records senior VP/GM; and Justin Morris, Capitol Records senior VP/COO.



The W's were the featured act at one of EMI's staff-only talent showcases. The group is signed to 5 Minute Walk. Shown in the back row, from left, are Ronn Werne, EMD VP of major accounts; Bruce Gearhart, EMD VP of major accounts; Richard Cottrell, EMD president/CEO; W's member James Grunier; Gene Rumsey, EMD executive VP of sales/marketing; W's member Todd Grunier; Jerry Brackneridge, EMD field sales/marketing VP; Bill Hearn, EMI Christian Music Group president/CEO; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; and Frankie Tate, 5 Minute Walk president. Pictured in the front row, from left, are W's members Valentine Hellman, Brian Morris, Andrew Schar, and Bret Barker.



New rock act Furiside performed during a showcase for EMI staffers. Shown in the back row, from left, are Ray Cooper, Virgin Records America co-president; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Adam MacDougall of Furiside; Richard Cottrell, EMD president/CEO; Faith Henschel, Virgin Records director of product management; Jason Lader of Furiside; Piero Giamonti, Virgin Records senior VP of marketing; Gene Rumsey, EMD executive VP of sales/marketing; Paul Shaver, Virgin Canada director of national promotion; Jennifer Turner of Furiside; Ronn Werne, EMD VP of major accounts; Mark Kohler, Virgin Records West Coast regional sales director; Jerry Brackneridge, EMD field sales/marketing VP; Paul Babin, Virgin Records national sales director; and Keith Wood, Virgin Records East Coast executive VP of A&R. Pictured in the front row, from left, are B.J. Lobersmann, Virgin Records sales VP; Bill Barnham, Virgin Canada VP/GM; Briggs Ferguson, EMD senior VP of marketing/promotion; Bruce Gearhart, EMD VP of major accounts; and Bill Giardi, Virgin Records national sales director.



Executives gather at the Roadshow. Shown, from left, are Stin Fox, EMI Christian Music Group senior director of sales, general market; Jerry Brackneridge, EMD field sales/marketing VP; Bill Kennedy, Capitol Nashville sales VP; Gene Rumsey, EMD executive VP of sales/marketing; Alan Wernit, honored retiree of 31 years as major accounts manager at EMD; Peggy Reid, EMD Atlanta sales/marketing representative; Joe McFadden, Capitol Records senior VP of sales/field marketing; and Richard Cottrell, EMD president/CEO.



Artist Carlos Ponce takes time to pose with EMI executives following a Roadshow performance. Shown, from left, are Jose Behar, EMI Latin president/CEO; Briggs Ferguson, EMD senior VP of marketing/promotion; Gene Rumsey, EMD executive VP of sales/marketing; Richard Cottrell, EMD president/CEO; Ponce; and Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president.

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## DECLARATIONS OF INDEPENDENTS

(Continued from page 100)

new indie garage-rock reissues on LP.

In October, we raved about Plum Records' snazzy two-CD boxed set "The Big Hits Of Mid-America: The Sonics Story 1963-1967," devoted to the magnificent garage rock released by the Minneapolis-based label (Billboard, Oct. 10). Now, meeting the needs of those who feel the compact disc may be a little too uh, modern, Sundazed Records in Cossack, N.Y., has issued three "Sonics Story" LPs on its Beat Rocket imprint. (Sundazed, you may recall, issued a boxed set earlier this year devoted to Sonics' best-known act, the Trashmen.)

Handsomely designed, concisely annotated, and utterly rockin', the three long-players—"Shake It For Me!", "Bright Lights, Big City!", and "A Man's Gotta Be A Man!"—all amply deserve their exclamation points. (However, those seeking the Trashmen hits heard on the Plum CD will have to plunk down for Sundazed's LP or CD reissues of the band's work, since the anthologies don't include "Surfin' Bird" or any of the group's other big 'uns.)

Meanwhile, in New York, Norton Records' Billy Miller and Miriam Linns (whose band the A-Bones took their name from a Trashmen song, by the by) have licensed some monsters by two of the Pacific Northwest's greatest '60s bands, the Sonics and the Wailers, from the catalog of Portland, Ore.-based Etiquette Records for vinyl rehabilitation.

These LPs include the Sonics' essential 1965 debut, "Here Are

the Sonics." This mind-rending opus includes the screaming garage masterpieces "The Witch," "Psycho," and "Strychnine" (all heard on Rhino's recently expanded version of the garage/punk anthology "Nuggets"). Also out in the Sonics' very cool '66 sequel "Boom." The Wailers—best-known as the first band in the Northwest to cover "Louie Louie"—are represented by "The Fabulous Wailers," which contains the original Golden Crest Records version of their intro hit "Tall Cool One"; the anthology "Live Wire!!"; and "At The Castle," the legendary live set recorded at the club that inspired Jimi Hendrix's "Spanish Castle Magic." The collections have been beefed up with extra tracks, new pix, and liner notes.

It's worth picking up a new stylus for these babies.

**MALACO MARKS 30:** Malaco Records in Jackson, Miss., will celebrate its 30th anniversary with a six-CD boxed set surveying the company's storied history in the R&B and blues field. The package, due early next year, will include such early Malaco-produced hits as King Floyd's "Groove Me" and Jean Wright's "Mr. Big Stuff"; later smashes like Dorothy Moore's "Misty Blue," Anita Ward's "Ring My Bell," and Z.Z. Hill's incomparable "Down Home Blues"; and contemporary classics like Johnnie Taylor's mega-hit "Good Love!"

Congratulations to Malaco's Tommy Couch, Stewart Madison, (Continued on next page)

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## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

and Wolf Stephenson on three decades of historic black music.

**FLAG WAVING:** We first met Chuck E. Weiss about 25 years ago, at (appropriately enough) an all-night diner in Chicago where he was hanging with his close buddy Tom Waits. It's been almost 20 years since Weiss was immortalized by another friend, Rickie Lee

Jones, in her top five hit "Chuck E.'s In Love, and nearly 18 years since his first album, "The Other Side Of Town," was released by Select Records. In the meantime, he's become something of an L.A. legend, thanks to 11 straight years of Monday-night shows at the Central (now the Viper Room) on the Sunset Strip.

With his long-in-gestation second

album, "Extremely Cool," due Feb. 2 from the Rykodisc-distributed Slow River Records, we asked Weiss why it has taken him so long to get back into the studio.

"Tell 'em I got a little distracted," he says in a deadpan hipster drawl.

Executive-produced by Waits and his wife, Kathleen Brennan, the gritty-voiced vocalist's bluesy, unscrubbed slice of street life calls upon a number of L.A. musical associates, many of whom have played in the singer's band the God Damn Liars—saxman Spyder

Mittelman, guitarists J.J. Holiday and Tony Gilkyson (late of X and Lone Justice), keyboardist John Heron, and vocalist (and recent Flag Waver) Eleni Mandell.

Waits himself co-wrote and sings on two album tracks, one of which, the sinister "It Rains On Me," will also appear on Waits' 1999 Epitaph album. "It's really different," Weiss says of his friend's forthcoming record. "He does a lot of spiritual and soul stuff, but with a twist."

Los Angeles will recognize some of the faces and places depicted in Weiss' songs. "Jimmy Would," for instance, is a left-handed homage to extroverted veteran harp player Jimmy Wood. "I've always thought that he was a very talented, tasteful player," Weiss

says. "It's a tribute, but in a mocking way."

"Rocking In The Kibitz Room" is dedicated to Weiss' hangout, the fabulous Canter's Delicatessen in L.A.'s Fairfax District. His favorite booth there bears a plaque with his name on it. "When I moved here in '75 or '76, I fell in love with the place," Weiss says.

Weiss, who plans a U.S. tour (by train, since he possesses a mighty fear of flying) in support of "Extremely Cool," is anticipating the release of his sophomore album with high spirits.

"It'll feel a whole lot better when I get to my favorite view," he says cryptically. "You know what that is, my brother? The bank teller's window!"



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**A Place To Be Seen.** Vision Fund of America's fourth annual Wine Tasting packed the Sky Club in New York and raised a tidy sum for Lighthouses International. Shown, from left, are Ken Wisdeman, Wisdeman & Associates/MCA Home Hegerty, GoodTimes Entertainment; Dr. Barbara Silverstein, president/CEO of Lighthouse; TV personality Robin Leach; Megan Branigan, BBC Worldwide America; and Maxwell Corp.'s James Ringwood, chairman of Vision Fund.

## Distributors Adjust To Online Shift

### Many Warehouses Now Ship Directly To Web Consumers

**BY EILEEN FITZPATRICK**  
LOS ANGELES—Online order taking is easy. Fulfillment is difficult. For video distributors, used to delivering only to storefronts, shipping to consumers increasingly adept at making World Wide Web purchases has become the new frontier. Typically, not every pioneer survives intact.

Take, for example, Ingram Entertainment, still the biggest bricks-and-mortar wholesaler. So far, as eager to get involved, went so far as to invest in the online retailer SpeedServe in 1996. SpeedServe operates the Web site VideoServe,

GameServe, and BookServe, each dedicated to an active (and competitive) market.

But in a recent about-face, Ingram has announced it will sell most of its stake in SpeedServe and instead seek participation in a larger online venture. SpeedServe's sales simply aren't significant enough to warrant the investment, Ingram says—exactly the reason Ingram hopes such deals won't disturb its traditional account base.

That equanimity could vanish, of course, as Web activity and revenue increase. It's a conundrum Ingram and others have yet to resolve.

Just now, at least, one cash flow is "still a very small percentage of our business," says Ingram VP of business development Bob Geitzman. "It's going to get bigger, but it's not going to replace brick-and-mortar stores."

Meanwhile, like most businesses linked to the Internet, distributors are spending more money equipping themselves for cyberspace than they are fulfilling orders. Ingram, Valley Media, and Baker & Taylor Video have invested millions in improving existing computer systems and increasing inventory to meet the intense demands of delivering goods directly to consumers.

The expense, in fact, can't be avoided. Most say that the Internet is the fastest-growing segment of video retailing and that profitability is only a matter of time.

"We have a dozen significant accounts, and we expect that to increase by seven-fold next year," says Baker

& Taylor director of fulfillment Mike Small.

Woodland, Calif.-based Valley Media got into the game three years ago when it began fulfilling orders for leading online music retailer CDnow. Since acquiring Star Video in Jersey City, N.J., last year, Valley has begun servicing DVD Express, NetFlix, and Reel.com.

Videocassettes and DVD are expected to duplicate music's quick start. "In the \$12 billion music industry, we're a blip," says Valley senior

**INGRAM**  
*Entertainment*

VP of sales and marketing Ken Alkowitz. "But after three years it's a measurable amount of dollars, and it's a rapidly growing business." Valley now services 80-120 Internet music and video retail sites.

But not without some stress. The logistics of direct-to-consumer fulfillment require changes that can't be made overnight.

Distributors used to shipping in bulk to stores now must deal with small orders to individuals, which requires detailed tracking systems and different rate schedules. Turn-around time, from order to delivery, must be completed in two or three days.

(Continued on page 108)

## New DVD Owners May Not Prefer Extra Features Now, But That Could Change

**B**ELLS, WHISTLES? QUIET PLEASE: DVD's star attractions, and the format's big advantage over Divx, has been the features found on the disc aside from the movie. In particular, early adopters adore letterbox, which allows them to watch movies in their original theatrical-aspect ratio.

Hollywood noted the trend when the studios began issuing letterbox VHS editions, and the offer quickly spread to DVD. But as DVD popularity wanes, the passion for widescreen and other bells and whistles has begun to ebb, according to a recent survey by Alexander & Associates in New York.

Analyzing responses from 350 households, Alexander says new player owners, "less passionate about film," prefer the pan-and-scan versions dropped to fill the entire TV screen. That's what the vast majority of television viewers are used to—and it may be what they want from DVD.

The trend, if it is one, will strike terror in the hearts of movie buffs: "The videophile fears this new, less sophisticated customer, one who believes that studios will minimize the features that drew them to DVD in the first place," Alexander warns. Overall interest in extra features has dropped slightly from previous levels, the report adds, while average DVD library size "fell considerably."

However, the decline is expected to reverse itself as the new owners beef up their collections. They have every incentive: Unlike VHS, there's no blank DVD for home recording, and retail prices are rarely higher than \$30; in the case of used discs, they can drop below \$10. Alexander emphasizes that the sales potential is "enormous." DVD owners who've bought 72-76 discs have VHS libraries averaging nearly 200 tapes that would still be growing, minus the new format.

Actually, the collections may be on the upswing. "Entertainment mediums do not seem to have an effect on DVD purchases," the report indicates. For example, owners of home satellite dishes would seem to be the least motivated to buy a player.

Yet, Alexander concludes, "a higher percentage of satellite owners own over 100 DVDs than do total households. PC owners and cable subscribers are on par with total households... indicating that those interested in new technology want it all." Eventually,

we suspect, that will include DVD's special features.

**WIDE BAND:** Divx has escaped its Procrustean bed. Instead of titles edited for pan-and-scan, Digital Video Express is releasing a pair in widescreen—"Deep Impact" from Paramount and "Beethoven: Never Dies" from MGM Entertainment. Letterbox editions, offering the full width of the movie on TV, are a common DVD choice, or sometimes the only choice.



by Seth Goldstein

One of the chief drawbacks to Divx has been the lack of such features. Now, as promised by its creators, widescreen is a possibility at the established Divx price of \$4.49 to rent and an additional \$15 or \$20 to purchase.

Here are some of the more than 200 newest titles on the Divx release schedule: "101 Dalmatians" (live action); "12 Angry Men"; "12 Monkeys"; "The 6th Man"; "8 Heads In A Duffel Bag"; "Air Bud"; "Dien Resurrection"; "An American Werewolf In Paris"; "Apollo 13"; "The Apostle"; "Babe"; "Backdraft"; "Bad Girls"; "Barton Fink"; "Paramount"; "Beethoven's 2nd"; "Before And After"; "The Beguiled"; "The Birdcage"; "Black Dog"; "Blues Brothers 2000"; "The Blues Brothers"; "The Boxer"; "Brassed Off!"; "Breakdown"; "Broken Arrow"; and "Brubaker."

Also, "Carillo's Way"; "Chain Reaction"; "The Chamber"; "Chasing Amy"; "Children Of The Revolution"; "Clear And Present Danger"; "The Commitments"; "Con Air"; "Conan The Barbarian"; "Cop Land"; "Crimson Tide"; "Dante's Peak"; "The Day Of The Jackal"; "Daylight"; "Dazed And Confused"; "Death Becomes Her"; "Deceiver"; "Deep Impact" (pan-and-scan and widescreen); "Deep Rising"; "The Right Thing"; "Dr. Dolittle"; "Dr. No"; "Dragon-Heart"; "Dunston Checks In"; and "Dying Young."

Also, "Ed Wood"; "The Edge"; "Edward Scissorhands"; "Emma"; "The End Of Violence"; "Escape From L.A."; "Everly Says I Love You"; "Fever"; "Father Of The Bride"; "FernGully: The Last Rainforest"; "Field Of Dreams"; "Fierce Creatures"; "Firestorm"; "A Fish Called Wanda"; "Flubber"; "For Richer Or Poorer"; "From Dusk Till Dawn"; "From Russia With Love"; "The Full Monty"; "Gargi: Related"; "George Of The Jungle"; "Get Carter"; "The Getaway"; and "The Ghost And The Darkness."

## PLAYBOY CELEBRATES 45 YEARS OF, WELL, YOU KNOW.



Join the festivities as we reveal our very special 45th Anniversary Playmate. Small-town beauty Jaime Bergman has big-city dreams, and she's ready to kick off one BIG party. Just one look and you'll see why lovely Jaime took top honors... she's quite an anniversary girl!

**PLAYBOY HOME VIDEO**  
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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	1	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	29.99
2	3	3	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Mark Rolston	1998	PG-13	14.95
5	26	2	SMALL SOLDIERS	Universal Studios Home Video 8-018	Kirsten Dunst Gregory Smith	1998	PG-13	22.96
4	4	12	TITANIC	Paramount Home Video 833/83	Leonardo DiCaprio Kate Winslet	1998	PG-13	29.95
5	NEW	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Bill Pax	1998	PG-13	12.95	
5	3	5	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
7	5	130	GONE WITH THE WIND	MGM/UA Home Video Warner Home Video 9072/9	Clark Gable Vivien Leigh	1939	G	19.99
5	5	5	CATS	PolyGram Video 41004/79953	Elaine Page John Mills	1998	NR	19.99
5	5	5	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
10	10	5	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 35562	Animated	1998	NR	39.98
11	2	2	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Henry Connick, Jr.	1998	PG-13	19.98
12	3	112	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1986	G	19.99
13	12	3	KISS: PSYCHO-CIRCUS	PolyGram Video 44001/0100	Kiss	1998	NR	19.99
14	NEW	'N THE MIX WITH 'N SYNC	BMG Video 65000	'N Sync	1998	NR	19.95	
15	21	3	PLAYBOY PRESENTS THE STORY OF X	Playboy Home Video Universal Music Video Dist. PBV834	Various Artists	1998	NR	19.98
16	17	3	PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
17	19	2	HANSON TOUR '96: ROAD TO ALBERTA	PolyGram Video 4400586253	Hanson	1998	NR	39.95
18	NEW	BILLYDAD DAD	Dashdot Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.98	
19	11	38	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
20	15	8	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
21	28	24	BACKSTREET BOYS: ALL ACCESS VIDEO 4	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
22	16	3	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
23	14	3	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
24	13	5	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
25	30	23	SPACE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
26	18	12	THE EXORCIST 25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Elson Binstyn Linda Blair	1973	R	39.98
27	NEW	DEPECHE MODE: THE VIDEO 86-98	Warner Reprose Video 3-35504	Depeche Mode	1998	NR	24.99	
28	25	18	JERRY SPRINGER TOO HOT FOR TV	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
29	27	3	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
30	22	6	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Dennis Quaid	1997	R	39.95
31	RE-ENTRY	GREASE: 20TH ANNIVERSARY EDITION 4	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95	
32	NEW	AMISTAD	Universal Studios Home Video 83727	Morgan Freeman Anthony Hopkins	1998	R	29.96	
33	39	10	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
34	31	18	JERRY SPRINGER: THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	24.99
35	29	7	PAULIE	Universal Studios Home Video 83960	Cheech Marin Gene Wilder	1998	PG	22.96
36	38	12	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
37	33	5	L.A. CONFIDENTIAL	Warner Home Video 1-0913	Kevin Spacey Russell Crowe	1998	G	19.99
38	32	12	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	21.99
39	12	7	HEY MR. PRODUCER!	Columbia TriStar Home Video RCA Video Dist. 03009	Various Artists	1998	NR	24.95
40	29	5	TAMAGOTCHI	Banda Pioneer Entertainment	Animated	1998	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● \*1X gold certification for a minimum of 125,000 units or a dollar volume of \$1 million at suggested retail for theatrically released programs, or of at least 35,000 units or \$1 million at suggested retail for nontheatrical titles. ● 1X platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.6 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/PIRG Communications.

## VSDA Chapter Head Urging The Duster Of Nat'l President

**OUT WITH EVES:** David Stevenson, president of the upscale New York chapter of the Video Software Dealers Assn. (VSDA), was being burned up by the fax, phone, and Internet lines with a petition to oust association president Jeffrey Eves.

"He's not the right guy for job in the next couple of years," says Stevenson, who owns the three-store Big Picture Video in Liverpool, N.Y. "We need someone with retail experience to help keep us in business."

Stevenson applauds Eves for "cleaning up" the VSDA and getting it out of debt but thinks he's done all he can for the trade group.

"When he came in, we needed a leader," says Stevenson. "Now we need some with independent retail experience."

The opening line of a letter attached to Stevenson's petition is a call to arms for retailers.

"The time has come for us to take back VSDA," he writes. "It has become, to the detriment of independent video retailers, an organization that stands for nothing because it doesn't want to offend anyone."

Stevenson's petition says that Eves has been ineffective in addressing the pricing deals that Blockbuster and other large chains have allegedly cut with the studios. This issue dominated the VSDA Convention in July in Las Vegas, where the Independent Video Retailers Group threatened a lawsuit against Blockbuster. Eves responded by forming the Independent Video Group to (Continued on next page)

### SHELF TALK



by Eileen Fitzpatrick

## Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE REPORTS. REPORTS		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
3	3	3	DEEP IMPACT (PG-13)	Paramount Home Video 31087-1	Morgan Freeman Robert Davi
2	5	2	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Mark Rolston Frank Amara
7	9	4	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Henry Cavill, Jr.
4	4	7	A PERFECT MURDER (R)	Warner Home Video 15643	Julia Roberts Michael Douglas
5	2	5	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
6	NEW	1	SMALL SOLDIERS (PG-13)	Universal Studios Home Video 84018	Kiefer Sutherland Gregory Smith
7	NEW	1	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Bill Pax
8	27	2	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 128820	Kiefer Sutherland Michael Biehn
9	6	10	CITY OF ANGELS (PG-13)	Warner Home Video 1-6320	Nicole Kidman Eugene Byrd
10	9	9	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Jack Black
11	9	10	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neil Campbell
12	7	9	LOST IN SPACE (PG-13)	New Line Home Video Warner Home Video N4666	William Hurt Gary Coleman
10	15	7	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Chris Rock
18	11	4	SPECIES II (R)	MGM/UA Home Video Universal Studios Home Video MP06335	Natalie Hemmings Michael Matheson
18	11	4	THE HIT MAN (R)	Columbia TriStar Home Video 02158	Mark Wahlberg Liz Jacobson
18	6	18	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01596	Camelot Shilling Steve Martin
17	14	6	THE LAST DAYS OF DISCO (R)	PolyGram Video 4311309366	Paul Simon Steve Seigrist
18	18	3	LION KING II: SIMBA'S PRIDE (R)	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated
10	17	3	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01887	Christian Ricci Marta Domestici
20	13	10	PRIMARY COLORS (R)	Universal Studios Home Video 83173	Al Pacino Kevin Spacey

● RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$1.6 million at retail for theatrically released programs, or of at least 28,000 units and \$1.6 million at suggested retail for nontheatrical titles. ● 1X platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.6 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/PIRG Communications.

## SHELF TALK

(Continued from preceding page)

examine the state of small stores.

The petition claims that Eves has spent more than a year paying lip service to dealers that want a resolution to the problem.

"The current leadership of the VSDA," it says, "has attempted to deal with these difficult questions with typical political solutions: more studies, more stalling, and double talk."

Stevenson, who has faced the petition to every VSDA chapter president, calls for Eves to resign by Jan. 1 or have the board terminate his employment at its January meeting. "I need to get as much support as possible, so it doesn't look like this is coming from some nut in upstate New York," he says. "But judging by the phone calls I've gotten, I believe there's a lot of support out there."

Eves, who took over the reins of the organization in 1994, has a contract until 2001. Neither he nor anyone at VSDA would comment.

**DINO BREAKFAST:** A new Quaker Oats instant oatmeal and Universal Studios Home Video's "The Land Before Time VI: The Secret Of Saurus Rock" have been linked in a dino-sized promotion.

On Jan. 3, Quaker Oats will run a free-standing insert in Sunday papers offering a coupon worth \$1 off the purchase of "The Land Before Time VI" video and 50 cents off the purchase of the company's new hot cereal, Dinosaur Eggs. The flakes are in the shape of dinosaur eggs that "hatch" into stegosaurus and triceratops when a hot liquid is added.

Displays for "The Land Before Time VI" will be placed in more than 10,000 grocery outlets to maximize the Quaker Oats promotion. The \$19.98 title hatched at retail Tuesday (1).

Universal's "Land Before Time" series is one of the most successful direct-to-video projects, with sales of \$520 million, according to the studio.

**MIND OVER MATTER:** With a growing emphasis on low-impact workouts, WarnerVision Entertainment is focusing its January fitness promotion on its best-selling yoga and strength-building titles.

Titles include "Jane Fonda's Yoga Exercise Workout," "Ali McGraw's Yoga Mind & Body," "Deepak Chopra, M.D.—Body, Mind & Soul," "The Bryan K. Power Yoga Series," and "Yoga With Linda Arkin."

Beginning Wednesday (2), Bloomingdale's in New York will feature several WarnerVision mind-and-body videos on its store monitors. A local yoga instructor will make an appearance to kick off the monthlong promotion. WarnerVision, meanwhile, will advertise the titles in the January issues of Shape and Women's Sports and Fitness.

For the promotion, the vendor is reducing the price of the four-title "Buns Of Steel Mind/Body Series" from \$14.95 to \$8.95.

**EASTER PARADE:** Under terms of a new distribution deal, on March 2 Columbia TriStar Home Video will begin releasing titles from Harvey Home Entertainment Video, including "Baby Huey's Great Easter Adventure." The live-action direct-to-video feature will carry a minimum advertised price of \$13.95.

## THE MOVIE THAT DEFINED A GENERATION JUST GOT BETTER!



PRICED TO SELL!



VHS #01891 • VHS Spanish (Subtitled) #02650  
VHS Widescreen #02629

MAIL-IN OFFER EXPIRES 12/31/99



DVD #02612

• VHS AND DVD FEATURE DIGITALLY REMASTERED PICTURE AND STEREO SOUNDTRACK (AVAILABLE FOR THE 1ST TIME!)

• "MAKING OF" FEATURETTE!

-New, 15-minute featurette for full-frame and widescreen VHS versions; 56-minute documentary for DVD format!  
-Featurette includes new interviews with cast and director Lawrence Kasdan, behind-the-scenes footage and deleted scenes.

• \$3.00 OFF MAIL-IN OFFER\*

Your customers will get \$3.00 off the price of a movie ticket at participating theaters when they mail in the Movie Cash offer inside every specially stickered package of THE BIG CHILL Collector's Edition!

• PROMOTIONAL TIE-IN WITH MOTOWN/POLYGRAM WITH RE-ISSUE OF THE BIG CHILL SOUNDTRACK

• TV ADVERTISING plus TWO DEDICATED PROGRAMS

(Then and Now and The Big Chill Premiere Party) will air on VH1 in November and at the video release - generating millions of consumer TV impressions!

• 60+ MARKET THEATRICAL RE-RELEASE!

Will generate maximum pre-awareness, as well as extensive publicity coverage in Entertainment Weekly, USA Today, The Los Angeles Times, The New York Times, The Today Show, Entertainment Tonight, CNN, Good Morning America, Access Hollywood and more!



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HOME VIDEO



(Continued from page 105)

"It's a different set of logistics, and doing fulfillment is systems-driven," says Ingram's Geistman. "We're providing retailers with tools to run their business, and one of those tools is access to a database."

Necessarily, that level of service must be done at the lowest possible cost to all parties concerned. As of now, distributors aren't up to speed in every area.

Online retailers generally employ distributors only to stock product and provide delivery. For example, Net-Flix, which rents DVDs, prefers to handle its own customer service be-

"Online retailers are marketing niche products in a place where con-

▼



sumers can find them," says Baker & Taylor's Small. "But if they had a store, it would be hard to house all those titles. We have 20,000 titles and multiple vendors to fulfill those orders for them. It's where we see our company going."

Selling niche and catalog product is a driving force.

"We see this as a way to leverage our core business with niche and

Not everyone is enamored by online fulfillment, however.

"Our biggest concern is loyalty to retail stores," says WaxWorks/VideoWorks sales VP Kirk Kirkpatrick, "and we feel that online retailers hurt them." He believes online fulfillment comes dangerously close to competing with retail.

According to Kirkpatrick, Wax-Works in Owensboro, Ky., is developing a program allowing its accounts to order online or use the distributor's Web site to see if a title is in stock. Sight & Sound Distribution in St. Louis is also gearing up for online sales, but only to its present customers.

"Fulfillment is a valid business, but there's a fine line between it and selling direct to consumers," says Kirkpatrick. "We will participate in using the Internet to improve our business, but we're leery of selling."

[illegible]

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK LISTS REPORTS COLLECTED, COMPILED, AND PROVIDED BY										
THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE, Imprioting Label, Catalog Number		Principal Performers		Suggested List Price
1	2	3	4	5	6	7	8	9	10	
1	31	2	NIGHT OUT WITH THE BACKSTREET BOYS Jive/Arborea Music #1553				Backstreet Boys			\$9.95
2	1	2	IN THE MIX WITH 'N SYNC BMG Video 50500				'N Sync			\$9.95
3	4	25	ALL ACCESS VIDEO A* PolyGram Video #1549-3				Backstreet Boys			\$9.95
4	NEW	THE COMPLETE VIDEOS: 1991-1998 Atlantic Video #3154				Tom Armos			\$9.95	
5	3	4	PSYCHO CIRCUS PolyGram Video #A00310100				Kiss			\$6.95
6	2	3	HANSON TOUR '98: ROAD TO ALBERTANE PolyGram Video #A00586253				Hanson			\$9.95
7	NEW	BRIDGES TO BAYLEIGH: 1998 LIVE IN CONCERT Rage Rock Entertainment Stage Entertainment #4734				The Roffing Stars			\$9.95	
8	NEW	POLYMATR PolyGram Video #A00583033				VZ			\$9.95	
9	RE-ENTRY	IN CONCERT Columbia TriStar Home Video #1105				Sarah Brightman			\$9.95	
10	7	5	ATLANTA HOMECOMING Spring Hill Video Chartbeat Dist. Group #44359				Various Artists			\$9.95
11	8	5	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chartbeat Dist. Group #44360				Various Artists			\$9.95
12	11	49	A NIGHT IN TUSCANY A* PolyGram Video #A00523973				Andrea Bocelli			\$9.95
13	9	7	VH1 DIVAS LIVE Epic Music Video Sony Music Video #51275				Gala, Sherry, Debbie, Judith, Sherie, Trish & Mary Kay			\$9.95
14	6	10	LIVE IN CONCERT Jive/Arborea Music #1524				Backstreet Boys			\$9.95
15	5	2	THE VIDEOS 86-98 Warner Repertoire Video #35804				Depeche Mode			\$9.95
16	12	5	MISSION 3:16: THE VIDEOS PolyGram Video Chartbeat Dist. Group #4202				Carman			\$9.95
17	4	3	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video #29537				Guns 'N' Roses			\$9.95
18	13	5	WOW-1999 PolyGram Video Chartbeat Dist. Group #4203				Various Artists			\$9.95
19	25	12	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video #A0058729				Andrew Lloyd Webber			\$9.95
20	16	65	THE DARK PACE Warner Repertoire Video #35846				Fleetwood Mac			\$9.95
21	43	45	GARTH LIVE FROM CENTRAL PARK Oasis Home Video #10119				Garth Brooks			\$9.95
22	15	12	DA GAME OF LIFE PolyGram Video #24425				Smokey Dobb			\$9.95
23	21	13	HAVING A GIRLS NITE OUT Mercury Video #3831				Chanda Pierce			\$9.95
24	6	6	CHRISTMAS LIVE (DVD) American Gramma Records AG 1997-5				Marionette Staunton			\$9.95
25	23	112	LES MISERABLES: 10TH ANN. CONCERT VZ Color Video Jive/Arborea Music #87103				Various Artists			\$9.95
26	28	18	STREETS IS WATCHING A* Def Jam Home Video Sony Music Video #6621				Jay-Z			\$9.95
27	18	85	WHO THEY NOW? PolyGram Music Video Sony Music Video #51253				Kim			\$9.95
28	22	43	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video #2111				Spice Girls			\$9.95
29	14	2	NYC PolyGram Video #A00583533				Portishead			\$9.95
30	17	6	5 YEARS IN A LIFETIME Warner Music Video #40204				Grease Theater			\$9.95
31	32	16	SINGLE VIDEO THEORY PolyGram Music Video Sony Music Video #V952161				Pearl Jam			\$9.95
32	20	7	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video #51271				James Taylor			\$9.95
33	26	2	LIVE FROM POTTER'S HOUSE Mercury Video Sony Music Video #51277				T.O. Jakes With The Potter's House Mass Choir			\$9.95
34	27	22	SHOUDNMENTARY A* PolyGram Video #5795				Incense Crown Poise			\$9.95
35	30	9	DC TALK VIDEO COLLECTION PolyGram Video Chartbeat Dist. Group #24509				dc Talk			\$9.95
36	29	5	MARCHING TO ZION Spring Hill Video Chartbeat Dist. Group #44355				Karn			\$9.95
37	RE-ENTRY	LIVE SHIT: SINGE & PURGE A* Dentia Entertainment #194				Mediocrity			\$9.95	
38	35	52	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video #V1500-63				Rage Against The Machine			\$9.95
39	43	3	ONE HOUR OF GIRL POWER Warner Home Video #343553				Spice Girls			\$9.95
40	34	3	PANIC IN THE STREETS PolyGram Video #A00310096				Widespread Panic			\$9.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1998, Billboard/BPI Communications.



# Merchants & Marketing

## CHILD'S PLAY

(Continued from page 99)

ty chains, to the tune of more than 243,500 units. Kids' catalogs accounted for 44,000 units, bookstores for 25,000, and direct marketing for 5,000. That leaves record retail accounting for 67,470 units, about the SoundScan figures.

Now Sugar Beats are benefiting from a two-CD compilation, simply called "Sugar Beats," licensed to Razor & Tie, a label that specializes in multiple-disc genre collections like "Monsters of Rock" and "70s Preservation Society."

"One of Razor & Tie's president's kids had gone to three [consecutive] birthday parties where he'd played Sugar Beats," said Gallanter, explaining how the label found out about the

act. "We did a licensing deal with them that involves 30 songs culled from all four albums on the compilation."



Pictured are the Sugar Beats. In the top row, from left, are Christian Rocks, Katie Mara, Sherry Kondor, and, standing, Erin Rakow and Katie Spencer. In the bottom row, from left, are Dillon Kondor, Sophie Kondor, Cody Pennes, and Jesse McCartney.

tion. We put together a TV commercial, which is currently running primarily during weekends on Cartoon Network."

Noting that "Monsters of Rock" eventually went to retail, Gallanter said Sugar Beats are buying their Razor & Tie compilation will end up there at some point.

"It's been like free advertising for our other releases," she added. "People have been calling requesting the full albums [that the compilation's] songs come from."

And group leader Sherry Goffin Kondor boasts an impeccable pop pedigree: her parents are Carole King and Gerry Goffin (her own kids, Dillon and Sophie, are Sugar Beats' younger sisters). Selections on "How Sweet It Is" include the Rascals' "It's a Beautiful Morning," the Bee Gees' "Jive Talkin'," Harry Nilsson's "Coconut," and the Beatles' "Walk Like an Egyptian."

## Billboard

DECEMBER 5, 1998

## Top Kid Audio

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE
			IMP/INT. CATALOG NUMBER/DISTRIBUTING LABEL (G/E/R) PRICE	
1	1	6	VEGGIE TUNES THE LITTLE GARDEN SONGBOOK STORIES (6/98) NR	A VERY VEGGIE CHRISTMAS
2	11	20	VARIOUS ARTISTS WALT DISNEY 60897 (12/98) 16.98	DISNEY'S CHRISTMAS COLLECTION
3	18	2	VARIOUS ARTISTS MCA/RED 9570 (9/98) CD	DISNEY'S FAVORITE CHRISTMAS SONGS
4	5	5	READ-ALONG WALT DISNEY 60329 (6/98) Cassette	SIMBA'S FAVORITES
5	7	5	READ-ALONG WALT DISNEY 60289 (6/98) Cassette	A BUG'S LIFE
6	15	1	VARIOUS ARTISTS WALT DISNEY 60505 (6/98) 13.98	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
7	3	4	VARIOUS ARTISTS WALT DISNEY 60312 (12/98) 16.98	RETURN TO PIRATE ROCK—INSPIRED BY DISNEY THE LION KING
8	2	14	VEGGIE TUNES BIG IDEAL/BLAND 6196/WORD (9/98) 10.98	VEGGIE TUNES 3
9	4	11	VARIOUS ARTISTS WALT DISNEY 60357 (6/98) 16.98	DISNEY'S GREATEST POP HITS
10	6	22	VEGGIE TUNES BIG IDEAL/BLAND 5874/WORD (9/98) 10.98	VEGGIE TUNES 2
11	13	25	READ-ALONG WALT DISNEY 60306 (6/98) Cassette	MULAN
12	13	136	READ-ALONG WALT DISNEY 60254 (6/98) Cassette	THE LION KING
13	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60312 (12/98) 16.98	MORE SILLY SONGS
14	16	170	VARIOUS ARTISTS WALT DISNEY 60365 (12/98) 16.98	CLASSIC DISNEY VOL. 1—60 YEARS OF MUSICAL MAGIC
15	9	103	CD-ROM MCA/RED 9570 (9/98) 16.98	TODDLER TUNES
16	RE-ENTRY		MI FIRST SING-ALONG WALT DISNEY 60426 (9/98) Cassette	WINNIE THE POOH: SILLY OLD BEAR SONGS
17	23	3	SING-ALONG WALT DISNEY 60497 (12/98) Cassette	A BUG'S LIFE
18	12	4	BARBIE SONY WONDERS 63976 (9/98) 9.98	BEYOND PINK
19	10	168	BARNEY A WALT DISNEY 60338 2/115/EM (9/98) 16.98	BARNEY'S FAVORITES VOLUME 1
20	NEW		ARTHUR ROUNDER KIDS 8084/ROUNDER (12/98) 9.98	ARTHUR AND FRIENDS
21	NEW		THE TELEBUTTERIES KID RINGO 7516/9/10/EM (12/98) 16.98	TELEBUTTERIES: THE ALBUM
22	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60312 (12/98) 16.98	20 SILLY SUPER SINGABLE SILLY SONGS
23	21	16	VARIOUS ARTISTS SONY WONDERS 67766/EPIC (9/98) 13.98	RUDOLPH, FRAGGY AND FRIENDS' FAVORITE CHRISTMAS SONGS
24	15	9	VARIOUS ARTISTS JUNIOR FOR LITTLE LEOPOLD/BLAND 75263/BLAND (12/98) 16.98	TODDLER FAVORITES
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60365 (9/98) 13.98	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 2

Children's recordings: original master artist/songwriter credits. \* Recording Industry Association of America (RIAA) certification levels of 500,000 units, with a rating of 1 million units, with individual sales indicated by a number following the symbol. For record sets, and double albums with a running time that exceeds two hours, the RIAA multiplies numbers by the number of discs and/or tape albums available on cassette, CD, or DVD. \* Master tape price, and all other CD prices, are equivalent prices for RMA and EMI labels, as suggested lists. Prices marked E/R, and all other CD prices, are equivalent prices for EMI and EMI labels, as suggested lists. Prices marked G/E, and all other CD prices, are equivalent prices for G/E and EMI labels, as suggested lists. © 1998, Billboard® Publications, and SoundScan, Inc.

## Billboard

DECEMBER 5, 1998

## Top Pop Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMP/INT. CATALOG NUMBER/DISTRIBUTING LABEL (G/E/R) PRICE	
1	1	1	GARTH BROOKS A CAPTIVE 60627 (12/98) 16.98	THE HITS
2	3	3	METALLICA A L447451/WEA (12/98) 16.98	METALLICA
3	2	6	BEASTIE BOYS A JIVE 60411 (12/98) 16.98	LICENSED TO ILL
4	7	4	KENNY G A&R 137 (12/98) 16.98	MIRACLES — THE HOLIDAY ALBUM
5	4	4	ALANIS MORISSETTE A JIVE 60411 (12/98) 16.98	JAGGED LITTLE PILL
6	11	11	JEWEL A MCA/RED 9570 (9/98) 16.98	PIECES OF YOU
7	5	5	SHANIA TWAIN A MCA/RED 9570 (9/98) 16.98	THE WOMAN IN ME
8	8	8	POISON A POLYGRAM 60867 (12/98) 16.98	GREASE
9	9	9	BOB SEGER & THE SILVER BULLET BAND A POLYGRAM 60867 (12/98) 16.98	GREATEST HITS
10	10	10	GARTH BROOKS A CAPTIVE 60627 (12/98) 16.98	BEYOND THE SEASON
11	10	10	CELINE DION A POLYGRAM 60867 (12/98) 16.98	FALLING INTO YOU
12	12	12	VARIOUS ARTISTS WALT DISNEY 60897 (12/98) 16.98	DISNEY'S CHRISTMAS COLLECTION
13	10	10	MERRY CHRISTMAS COLUMBIA 64222 (12/98) 16.98	MERRY CHRISTMAS
14	13	13	MANHATTEN STEAMROLLER A COLUMBIA 64222 (12/98) 16.98	CHRISTMAS IN THE AIR
15	6	6	PINK FLOYD COLUMBIA 64222 (12/98) 16.98	A COLLECTION OF GREAT DANCE SONGS
16	14	14	BOB MARLEY & THE WAILERS A TUFF GUN 204 (12/98) 16.98	LEGEND
17	12	12	THE OAKS OF THE SOUTH CAPTIVE 60627 (12/98) 16.98	OAKS OF THE SOUTH
18	18	18	ARNO BARNES A POLYGRAM 60867 (12/98) 16.98	ROCK SPECTACLE
19	16	16	THE NETHERLANDS PHILHARMONIC ORCHESTRA DECCA 447451/WEA (12/98) 16.98	BRAINS SPENT NO TIME ON DESTRUCTION
20	15	15	MANHATTEN STEAMROLLER A COLUMBIA 64222 (12/98) 16.98	A FRESH AIR CHRISTMAS
21	15	15	VARIOUS ARTISTS GETTER 711 (12/98) 16.98	APPETITE FOR DESTRUCTION
22	18	18	VARIOUS ARTISTS A CAPTIVE 60627 (12/98) 16.98	A VERY SPECIAL CHRISTMAS
23	18	18	HANSON A POLYGRAM 60867 (12/98) 16.98	SNOWED IN
24	15	15	JIM BRICKMAN WIMPY 60411 (12/98) 16.98	THE GIFT
25	17	17	METALLICA A L447451/WEA (12/98) 16.98	...AND JUSTICE FOR ALL
26	17	17	DEEP LEPPARD A POLYGRAM 60867 (12/98) 16.98	VAULT — GREATEST HITS 1980-1995
27	17	17	DAVE MATTHEWS BAND A MCA/RED 9570 (9/98) 16.98	CRASH
28	21	21	VARIOUS ARTISTS MCA/RED 9570 (9/98) 16.98	SONGS YOU KNOW BY HEART
29	20	20	AMY GRANT A MCA/RED 9570 (9/98) 16.98	HOME FOR CHRISTMAS
30	31	31	JAMES TAYLOR A CAPTIVE 60627 (12/98) 16.98	GREATEST HITS
31	31	31	CROSBY/SINATRA/COLE LYNRYD 15552 (12/98) 16.98	IT'S CHRISTMAS TIME
32	32	32	LYNRYD BRYNAR A MCA/RED 9570 (9/98) 16.98	SKYRIVER'S IN/OUTS/TOGETHER GREATEST HITS
33	26	26	VARIOUS ARTISTS MCA/RED 9570 (9/98) 16.98	SUPERSTAR CHRISTMAS
34	34	34	MANHATTEN STEAMROLLER A COLUMBIA 64222 (12/98) 16.98	CHRISTMAS
35	18	18	PINK FLOYD A COLUMBIA 64222 (12/98) 16.98	THE WALL
36	27	27	CLASH A GUTTEN 2474 (12/98) 16.98	BIG ONES
37	30	30	GLENN CAMPBELL A GUTTEN 2474 (12/98) 16.98	GREATEST HITS
38	30	30	FLEETWOOD MAC A MCA/RED 9570 (9/98) 16.98	BAT OUT OF HELL
39	31	31	TOOL A MCA/RED 9570 (9/98) 16.98	DISNEY CHILDREN'S FAVORITES VOLUME 1
40	41	41	TOOL A MCA/RED 9570 (9/98) 16.98	ANEMIA
41	23	23	ARNO BARNES A POLYGRAM 60867 (12/98) 16.98	THE GREATEST HITS COLLECTION
42	43	43	QUEEN A POLYGRAM 60867 (12/98) 16.98	VEGGIE TUNES
43	43	43	QUEEN A POLYGRAM 60867 (12/98) 16.98	GREATEST HITS
44	43	43	AC/DC A AT&T 5019 (12/98) 16.98	BACK IN BLACK
45	39	39	VARIOUS ARTISTS T&M 244 (12/98) 16.98	ESPN PRESENTS: JOCK JAMS VOL. 1
46	37	37	CREDENCE CLEARWATER REVIVAL A T&M 244 (12/98) 16.98	CHRONICLE VOL. 1
47	43	43	METALLICA A L447451/WEA (12/98) 16.98	MASTER OF PUPPETS
48	42	42	TOOL A MCA/RED 9570 (9/98) 16.98	GREATEST HITS
49	42	42	KORN A MCA/RED 9570 (9/98) 16.98	KORN

Catalog numbers are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or releases of older albums. Total Chart Weeks: cumulative combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. \* Recording Industry Association of America (RIAA) certification for sales of 500,000 units. \* All RIAA certification for sales of 1 million units, with individual sales indicated by a number following the symbol. \* Asterisk indicates vinyl LP is available. \* Most tape prices, and CD prices for RMA and EMI labels, as suggested lists. Prices marked E/R, and all other CD prices, are equivalent prices for EMI and EMI labels, as suggested lists. Prices marked G/E, and all other CD prices, are equivalent prices for G/E and EMI labels, as suggested lists. © 1998, Billboard® Publications, and SoundScan, Inc.

# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to **Celebrity Billboard**, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

### NOVEMBER

**Nov. 30, 10' Man River: A Centennial Salute To Paul Robeson**, benefiting the Paul Robeson Foundation, Carnegie Hall, New York. 212-754-6750.

### DECEMBER

**Dec. 1, Songwriters In The Round**, with Adam Gaynor, Robbie Gemmett, and Jim and John Carmichael, Power Studios, Miami. 305-753-8042.

**Dec. 2, National Academy of Songwriters Lifetime Achievement Awards**, Regent Beverly Wilshire, Beverly Hills, Calif. 212-463-7178.

**Dec. 2-4, Digital Content Conference**, Convention Center, Los Angeles. 714-513-8651, [www.dccexpo.com](http://www.dccexpo.com).

**Dec. 3-5, Philadelphia Music Conference**, Adams' Mark Hotel, Philadelphia. 215-587-9550.

**Dec. 5, Backstage Pass Seminar**, presented by Silver Living Entertainment Inc., the Wyndham and the Republic Gardens, Washington, D.C. 888-836-8086.

**Dec. 7, Billboard Music Awards**, Las Vegas. 212-536-5002.

**Dec. 8, A.O. of Independent Music Publishers Presents Indie Award To Helene Bue**, Dilton's Restaurant, New York. 212-768-6157.

**Dec. 8, Jewish Federation Channukah Cocktail Party**, hosted by Freddy DeManno and Ed Rosenblatt, Barry Congresses at Barry's New York, Beverly Hills. 312-761-8224.

**Dec. 8, 18th Annual Video Hall of Fame**, presented by Video Business, Marriott Marquis Hotel, New York. 323-965-2412.

**Dec. 8-9, Japan Digital New Forum**, Atlanta. 866-868-0345, [www.dnforum.com](http://www.dnforum.com).

**Dec. 9, 5th Friends/New Friends: Village Goes To The Modern Stage**, presented by the New York chapter of the National Academy of Recording Arts and Sciences and the Museum of Sound Recording, New York. 212-245-5440, [newyorknara.com](http://newyorknara.com).

**Dec. 10, Entertainment Law: The Year in Review 1998**, presented by Stan Szoche and the Nashville Bar Association, ASCAP Nashville. 615-262-9272.

**Dec. 10-12, Aspen Artist Development Conference**, Aspen, Colo. 970-544-8220.

**Dec. 15-19, Lexus Challenge**, benefiting Child Help USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus County, La. Quinta, Calif. 310-550-7776.

### JANUARY

**Jan. 4-8, Macworld Expo**, Moscone Center, San Francisco. 900-645-DPO.

**Jan. 7-10, 1999 International Consumer Electronics Show**, Las Vegas. 703-967-7605.

**Jan. 11, 28th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

**Jan. 13-15, Mobile Beat DJ Show and Conference**, Tropicane Hotel, Las Vegas. 714-385-5920.

**Jan. 17-19, David Courney's Showcase '98**, Sheraton Hotel & Marina, San Diego. 888-333-UPSIDE.

**Jan. 23, Backstage Pass Seminar**, presented by Silver Living Entertainment Inc., Georgian Terrace, Atlanta. 888-836-8086.

**Jan. 24-25, MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4200.

**Jan. 25-28, CMJnet Conference**, Convention Center, Washington, D.C. 900-545-DPO.

**Jan. 27-28, Online Advertising '99**, The Meridian Hotel, New Orleans. 800-647-7600.

### FEBRUARY

**Feb. 11-13, Extravaganza '99**, sponsored by the Nashville Entertainment Assoc., various venues, Nashville. 615-327-4308, [extravaganza.com](http://extravaganza.com).

**Feb. 14, 39th Annual NAACP Image Awards**, Civic Auditorium, Pasadena, Calif. 323-937-2454.

**Feb. 16-17, Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Las Vegas. 833-643-2222, [www.cablemag.com](http://www.cablemag.com).

**Feb. 22, MusCares Person of the Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

**Feb. 23-25, Great Lakes Broadcasting Conference & Expo**, Lansing Convention Center, Lansing, Mich. 800-958-7522.

**Feb. 24, 41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-292-3777.

### MARCH

**March 6-7, 1999 New York Music and Internet Expo**, New York Hotel Grand Ballrooms, New York. 973-371-6864.

**March 8-11, 1999 National Assoc. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

**March 12-21, South By Southwest '99**, Austin, Texas. 512-467-7979.

### APRIL

**April 25-28, Louisiana Music Show**, Shreveport.

**Pride 1999 Conference**, New Orleans. 504-592-9800.

### MAY

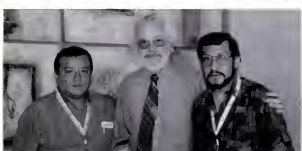
**May 10-13, 1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

**May 13-15, Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, [www.e3expo.com](http://www.e3expo.com).

**May 25, New England Video Software Dealers Assn. Educational Forum and Trade Show**, Bentley College, Boston. 800-549-8732.

### JUNE

**June 13-16, Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.



**It's Reciprocal.** SESAC chairman of international Dr. Wayne Bickerton met with several key executives during his visit to the recent MIDEM Latin meeting in Miami Beach, including Gustavo Vignoli, director general of Peruvian performance right group AGADU, and Oscar Castro Caravá, president of Bolivian performance right group SOBODUAG. Bickerton received reciprocal agreements with these groups on behalf of SESAC, as well as Brazil's UBC, Panama's SPAC, and Venezuela's SACVEN. Pictured, from left, are Vignoli, Bickerton, and Caravá.

## LIFELINES

### BIRTHS

**Boy, Amos Baez, to Robin Lentz and Joseph DeMartino**, Sept. 28 in New York. Father is product fixture manager for Sony Music Distribution.

**Boys, Sam Rayfield, to Susanna Hoff and Jay Roach**, Nov. 10 in Santa Monica, Calif. Mother is a London recording artist and former lead singer of the Bangles. Father is a film director ("Austin Powers: International Man of Mystery").

### DEATHS

**Tom Chianelli**, 82, of kidney and heart failure, Nov. 14 in Palisades, N.Y. Chianelli was a songwriter and record promoter for a number of companies in the '50s and '60s, including Capitol Records, Uni Records, Leeds Music Publishing/MCA Music Publishing, and RCA Victor Records. From 1959 to '68, he was director of exploitation for Leeds/MCA. He was also New York manager for Malverne Distributors from 1968 to '70 and published a tip sheet, *Long Island Record Report*, in the early '70s. He is survived by his wife, Barbara; daughter Barbara; and son Tom, a studio engineer/producer who operates Tomaroma Productions in Hicksville, N.Y.

**Lonnie Pitchford**, 43, after a long illness, Nov. 15 in Lexington, Miss. Pitchford was a Delta bluesman whose work as a bottleneck guitarist and diddley-whoo (single-string guitar) player kept the music's old traditions alive into the '90s. He recorded one album, "All Around Man," for Clarksdale, Miss.-based Rooster Blues in 1994. He was named to the *Rolling Stone* magazine's 1998 album, "Mr. Happy Go Lucky," the Grammy-nominated 1992 Columbia live album "Roots Of Rhythm & Blues: A Tribute To The Robert Johnson Era," and this year's Smithsonian Folkways compilation "The Harry Smith Connection." He was prominently featured in Robert Mugge's 1991 documentary "Deep Blues."

**John B. Della Croce**, 68, of undisclosed causes, Nov. 17 in Freehold, Pa. He was the father of Jim Della Croce, owner of Jim Della Croce Management, and the father-in-law of Erin Morris, owner of the Press Office in Nashville.

**Roland Alphonso**, 67, after suffering a stroke and seizure, Nov. 19 in Los Angeles. He was a founding member of saxophonist and the Skatalites, a seminal ska band specializing in instrumentals that formed in June 1964 in Jamaica. The band recorded for Studio One, Top Deck, and most recently for Island Records. Alphonso had a seizure Nov. 2 onstage at the Key Club in West Hollywood during one of the group's many reunion tours.

## SPANISH DRIVE PROMOTES LATIN ACTS

(Continued from page 84)

cle to their being promoted by labels in Spain," says Lopez. "The Calaveras project will hopefully not just generate sales for all the labels involved. My main aim is to change the listening habits of Spanish music buyers, to get them to appreciate Latin America's Latino rock. Until now, there has been a sort of inferiority complex stopping that from happening."

Despite 500 years of historical, cultural, and linguistic links between Spain and Latin America, the so-called mother country seems unable to accept all but the safest Latino music. Even many hardcore rock fans appear reluctant to turn their ear to the 29-odd countries that make up Latin America.

One rock-related group that has broken sales records for a Latin American act in Spain this year is Universal Mexico's controversial Molotov (with 165,000 units). Carlos Rufo, president of Universal Music Hispania, recalls that "when Carlos rang me to explain the Calaveras project, I saw it as a very positive way of getting new Latin

American artists known in Spain. If the Calaveras concept becomes a useful window display for these acts, then it is a brilliant idea. I plan to use a Universal Argentina act, Bersuit, on the second CD."

Bernard Seco, international label manager for EMI Spain, who has a special interest in Latino product, also envisions about the Calaveras campaign. "The media until now have not been interested in this element of Latin American music," he says. "Before, it was as if we were afraid in Spain of promoting genuine Latino rock in case it didn't succeed. That is luckily changing in the written press and now within the labels."

## FOR THE RECORD

An article on Music Magazine in the Nov. 21 issue of *Billboard* misidentified the VP of sales at Sony Music Nashville. He is Dale Libby.

## GOOD WORKS

**APOLLO AID:** New York's Apollo Theatre is holding its sixth annual Toys and Books for Kids drive for eight community organizations. It will culminate with a talent extravaganza, "An Evening Of Enchantment," hosted by DJ Jay, Lil' Nic, and Rox Nixon, Dec. 3. Contact: Kimberly Powell at 212-222-0992.

**HURRICANE HELP:** Ron Day's Records artist Stephanie Ann is donating 100% of the profit from the sale of her two albums through Dec. 31 to relief for those affected by Hurricane Mitch in Honduras. Contact: Ron Simon at

615-354-8679.

**HAPPY HOLIDAYS:** Will Smith, Katie Couric, Rosie O'Donnell, Garth Brooks, Dave Koz, Nicole Miller, David Duchovny, and Téa Leoni have created holiday cards to donate to the Starlight Children's Foundation, which helps seriously ill kids through make-a-wish and other programs. This year's card program is sponsored by the Discovery Channel. Contact: Phyllis Feib at 810-207-5008, ext. 106.

**MONEY MATTERS:** Aerosmith donated \$10,000 to the burn unit at

Massachusetts General Hospital, which treated drummer **Joey Kramer** earlier this year. Contact: Luke Burland at 122-582-5400.

Wrangler and Ricohet raised \$400,000 at Las Vegas benefit for Jerome Davis, a bull rider who recently became paralyzed in a building accident. Contact: Jules Wortman at 615-250-0035.

Through a silent auction and live broadcast, KLRJ Austin, Texas, raised \$25,000 for Give Kids The World, an organization that sends sick children to Walt Disney World. Contact: Tracy Walker at 512-832-4041.

# Programming

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## newslines...

**CLEAR CHANNEL, JACOR SELL OFF 20 PROPERTIES.** The groups are letting go of outlets in five markets to satisfy Justice Department antitrust guidelines: Cleveland's modern JENZ, album rock WNCX, and N/T WERE, Tampa, Fla.'s R&B oldies WFJO, adult R&B WRBQ-AM, country WRBQ-FM, triple-A WHPT, sports WZTM, easy listening WDUV, and jazz WSJT; Jacksonville, Fla.'s classic rock WBBG and N/T WZLZ; Louisville, Ky.'s top 40 WDJX, AC WVEZ, modern rock WLRS, classic rock WSFJ, and religious WFIA; and Dayton, Ohio's top 40 WGTZ, classic rock WING-FM, and N/T WING-AM. Meanwhile, Citadel has picked up 16 stations from Wicks Broadcast Group, including eight in Charleston, S.C., five in Binghamton, N.Y., and three in Kokomo/Muncie, Ind.

**KEN BENSON INKS WITH CHANCELLOR.** Former MTV VP of programming Ken Benson has an official title for his long-pending job at Chancellor: programming and operations specialist. Initially, he'll be working out of Denver, lending his talents to new Howard Stern affiliate and modern rock KXPX (the Peak), top 40 KALC (Alice 106), AC KIMN, and their sister stations.

**CHANCELLOR WANTS TO BE JAMMIN'.** The M Street Journal reports that Chancellor Media has filed for trademarks on the "jammin' oldies" slogan made famous by its KCMG (Mega 100) Los Angeles and the terms "listen without prejudice" and "tha bomb." CBS, meanwhile, has filed for the term "the capitol's party station."

**ROCK AND RISE.** M Street has released its 10-year analysis of format trends in commercial radio. Rock radio, in all its permutations, has showed dramatic growth from a 1989 count of 365 stations in a universe of 9,254 to 868 stations out of 10,394 in 1998. That's a 137% increase over the past nine years. As a percentage of total stations, rock had a 3.9% share in 1989 and posted an 8.4% this year.

**BIG BANG TO BE DISTRIBUTED BY ABC.** Atlantic/Pacific Music, producer of "The Big Bang Concert Series," has inked a deal with ABC Radio Networks to distribute the series. The company will produce a minimum of 24 two-hour radio specials in 1999. "Big Bang" offers rock and R&B events with acts that have included the B-52's, Shawn Colvin, Duncan Sheik, LL Cool J, LeAnn Rimes, and Trisha Yearwood.

**NEW AMT EXECUTIVE DIRECTOR.** American Women in Radio and Television has appointed author and women's advocate Jacqui Duncan as its executive director, effective Jan. 4. She is the author of two books, "Washington For Women" and "The Women's History Guide To Washington."

## Arbitron's Fly-In Tackles Online Issues

*This story was prepared by Sean Ross, editor of the Airplay Monitor.*

The rapidly growing phenomenon of Internet radio listening gave Arbitron's annual Consultant Fly-In, held in mid-November in Columbia, Md., a major announcement, as well as its first moments of actual controversy in years.

The big news: There are three more partnerships between Arbitron's NewMedia division and Internet/streaming media-service companies to help measure Internet radio listening. The alliances between Arbitron and RealNetworks, Magnitude Network (a turn-key Internet service provider for radio stations), and Engage Technologies (which offers qualitative user data) follow the partnership between Arbitron and Radiowave.com, unveiled at October's National Assn. of Broadcasters (NAB) radio show.

And the controversy? An announcement by Arbitron's David Lapovsky that the ratings firm would test a column in the ratings diary allowing respondents to specify Internet listening in the same way they currently specify AM or FM listening—but not until 2000. Before the advent of Internet radio listening, Arbitron had been discarding (or ascribing to local stations) any diary entries for a station that couldn't physically be heard in a market.

But 2000 isn't soon enough for consultant Paul Jacobs. Noting that Internet usage is doubling every six months, he asked Lapovsky, "Are you telling me you're willing to wait while miscrediting radio listening?"

The subsequent exchange between Jacobs and Lapovsky, reminiscent of the far more contentious Consultant Fly-In sessions of the early '90s, ended with Lapovsky allowing that Arbitron might be

willing to look at the issue sooner if the situation demands it.

Later that day, Arbitron Radio GM Pierre Bouvard announced that the well-received joint study

as previously planned.

The issue of Internet radio ratings was also of concern to some broadcasters who don't want Internet—or digital satellite radio—listening measured the same way as conventional radio.

Consultant Julian Breen went as far as to suggest that Arbitron should disregard out-of-market Internet listening. When Lapovsky replied that "it is radio listening," Breen pointed out that Arbitron currently discards diary listings for TV audio, despite the fact that at least one TV station was advertising its position on the radio dial. Similarly, after it was confirmed that Arbitron was in discussions with XM Satellite Radio about measuring that digital audio service, Jacob heard of country programming Jaye Albright suggested that XM be treated like network "programs" and measured by RADAR, not Arbitron.

*(Continued on next page)*

## NAB's European Radio Conference Highlights Hurdles, Opportunities

*This story was prepared by Mike McGeever and Emmanuel LeGrand, programming editor and editor in chief of Music & Media, respectively.*

MADRID—The future of European radio holds opportunities, as well as risks and hurdles. And it demands a sharper focus on the true nature of the business: radio.

That was the consensus of delegates at the sixth annual National Assn. of Broadcasters (NAB) European Radio Conference, held Nov. 15-17 at the Palace Hotel here.

Raising a glass to toast the strides European radio has recent-

ly taken, Martin Brinac, CEO of French radio group EDI, told the 300-plus delegates during his keynote speech, "As an industry, we have many reasons to be proud of what we have achieved during the past 10 years."

Josep Martí, GM of Spanish group SER's Radio Barcelona, concurred.

"After decades of domination by public broadcasters," he said, "radio's private sector is now emerging in most European countries."

The large turnout of delegates, which included radio professionals *(Continued on next page)*

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## ARBITRON'S FLY-IN TACKLES ONLINE ISSUES

(Continued from preceding page)

In other news from the Fly-In, Bouvard announced that the ratings service's long-delayed people meter was finally being tested

with 50 respondents in Manchester, England, and that there were plans to try again next year with 300 meters.



**Can You 'Believe' It?** Top 40/dance WKU New York has announced that Bette Midler and Cher, among others, will headline its Miracle on 34th Street holiday concert Dec. 11. Tickets can only be won over the air and will benefit local charities providing food and toys to those in need. Cher is pictured with morning host Gumbie Johnny, left, and Hollywood Hamilton. Cher has just released a new album and single, both titled "Believe."

"We're getting data, and it's working," said Bouvard.

Arbitron also announced that it would test a "prior P1" study next winter, asking respondents in seven metro what station they listened to most six months ago. Arbitron is also rolling out a similar new service called Exit Poll, which asks follow-up questions about radio listening to a station's P1 listeners (and those of its competition). It has also added socioeconomic data about respondents and the workplace ZIP code question to the fall '98 Arbitron diary.

Two previously discussed methodology changes aren't likely to come to fruition. One is a proposal to change demographic cells from their current nonsymmetrical breaks (12-17, 18-24, 25-34, etc.) to more standard five-year breaks; the other is continuous measurement for markets that currently receive only two books a year by spreading the same sample over an entire year.

**NAB**

(Continued from preceding page)

from the U.S. and a number of other non-European countries, is indicative of a strong market, according to Terri Rabel, NAB's senior VP of operations and international business development.

"This year's conference has been particularly good, with attendance up 50%. That was quite unexpected," she said.

However, some European executives in Madrid warned of the dangers that accompany rapid development.

Augusto Delkader, GM of Spain's SER radio group, said, "There are three great concerns from broadcasters in my country. They are digital broadcasting, the future of which is still uncertain; new frequency allocations, which [in Spain] will increase the number of FM licenses by 35%; and the intrusion of politics into the radio field."

EDI's Brisac said that broadcasters must remain focused: "People in radio should take more care of their companies and less of their egos."

Meanwhile, Jeff Smulyan, CEO, chairman of the U.S. media company Emmis Communications, which has radio interests in Hungary, had words of advice for overseas investors who are eyeing Europe for possible expansion.

During his well-received keynote speech, he said, "You must respect the values of the local market. You must be willing to play by the rules. All cultures are unique. And those cultures must be respected when we venture into new markets to have local partners. Only local partners can help us understand their culture. As part of this global media revolution, you must be willing to learn every day."



**Swingtown.** After a recent appearance in town, rocker-turned-swing-bandleader Brian Setzer talks about sax with KKRZ Portland, Ore., PD Tommy Austin, left, and Tom Starr, a Seattle-based staffer for Interscope Records.

## Adult Contemporary

V.#	1 W.C.	2 W.C.	3 FACES C.W.C.	TITLE INFLUENT & REARRANGEMENT LABEL	ARTIST
(1)	7	2	13	FROM THIS MOMENT ON 1971 ALBUM CD	◆ SHANIA TWAIN 1995 CD #1
2	1	1	18	I'LL NEVER BREAK YOUR HEART 1971 ALBUM CD	◆ BACKSTREET BOYS
(3)	3	3	9	TRUE COLORS 1981 UNRELEASED	◆ PHIL COLLINS
4	4	4	7	I'VE TOWN ANGEL 1977 CD	◆ R. KELLY & CELINE DION
5	5	5	18	THIS KISS 1980 ALBUM CD, 1997	◆ FAITH HILL
(6)	5	10	14	WHEN YOU BELIEVE 1981 ALBUM CD, 1997	◆ WHITNEY HOUSTON & MARAH CARAY
7	6	6	29	TO LOVE YOU MORE 1993 ALBUM CD	◆ CELINE DION
8	7	7	47	TRULY, MANLY DEEPLY 1978 CD	◆ SAVAGE GARDEN
(9)	8	9	11	I'LL BE 1975 ALBUM CD	◆ EDWIN MCCAIN
10	8	8	43	WE'RE STILL THE ONE 1997 CD	◆ SHANIA TWAIN
11	12	10	35	TORN 1993 CD	◆ NATALIE IMBRIUGLIA
12	11	13	21	AFTER ALL THESE YEARS 1993 ALBUM CD, 1997 UNRELEASED	◆ ANNIE COCHRAN & JIM BROOKMAN
13	14	11	13	MOTHER I MISS YOU 1993 CD	◆ JOHN TESH WITH DALIA
14	13	12	41	MY FATHER'S EYES 1993 CD	◆ ERIC CLAPTON
15	15	16	46	AS LONG AS YOU LOVE ME 1993 CD	◆ BACKSTREET BOYS
16	16	16	16	I DON'T WANT TO BE A THING 1993 CD	◆ AEROSMITH
(17)	22	23	7	I HEAR YOUR VOICE 1993 CD	◆ LORNE BIGHIE
18	17	17	67	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT 1971 ALBUM CD	◆ ELTON JOHN
19	18	17	27	OOH LA LA 1976 CD	◆ ROD STEWART

## AIRPOWER

20	23	24	9	<b>FEELS LIKE HOME</b> CURE ALBUM CUT	◆ LEANN RIMES
21	19	20	9	<b>MY ONE TRUE FRIEND</b> WARRIOR BEGS ALBUM CUT	◆ BETTE MIDLER
22	24	27	4	<b>HANGS</b> ALICE IN CHAINS ALBUM CUT	◆ JEWEL
23	20	19	22	<b>TO MAKE YOU FEEL MY LOVE</b> CAPTIVOL ALBUM CUT	◆ GARTH BROOKS
24	26	26	6	<b>THE POWER OF GOOD-BYE</b> MAYE HICK 37 AND WARRIOR BEGS	◆ MADONNA
25	27	29	8	<b>HIGH</b> HUGH JACKMAN ALBUM CUT	◆ LIGHTHOUSE FAMILY

### Adult Top 40

				No. 1	
(1)	1	2	9	THANK U ROBERTA ALBUM OUT/REPRISE	◆ ALANIS MORISSETTE JANUARY
(2)	5	5	12	LULLABY DOLLY PART 4 NEW CD/COLUMBIA	◆ SHAWN MULLINS
(3)	2	3	14	MY FAVORITE MISTAKE ALANIS ALBUM C/D	◆ SHERYL CROW
	4	3	26	ONE WEEK REPRISE	◆ BARENAKE ROLLINS
	5	4	1	IRIS THE NEW SUNSET ALBUM OUT/REPRISE	◆ GODD GO DOLLS
(6)	6	6	19	SAVE TONIGHT REPRISE ALBUM C/D	◆ EAGLE EYE CHERY
(7)	1	7	7	HANDS REPRISE ALBUM C/D	◆ JEWEL
(8)	9	11	14	JUMPER COLUMBIA NEW CD/OUT/RE	◆ THIRDO EYE BLIND
	9	8	35	REAL WORLD LIVE ALBUM C/D/REPRISE	◆ MATCHBOX 20
	10	10	30	ITLL BE YOUR GIRL/REPRISE	◆ EDWIN MCCAIN
(11)	20	25	7	ANGEL REPRISE/REPRISE 1200/REPRISE	◆ SARAH MCCLACHLAN
	12	12	20	HOOD BLACK/REPRISE ALBUM C/D/REPRISE	◆ EVERYTHING
(13)	13	19	10	SLOVE WARRIOR BROS. ALBUM C/D	◆ GODD GO DOLLS
	14	16	35	TORN REPRISE ALBUM C/D	◆ NATALIE IMBRUGLIA
	15	11	9	I DON'T WANT TO MISS A THING REPRISE	◆ AEROSMITH
	16	15	14	THIS KISS WARRIOR BROS. 1200/CD	◆ FAITH HILL
	17	16	13	CLOSING TIME REPRISE ALBUM C/D	◆ SEMISONIC
	18	17	15	THE WAY REPRISE ALBUM C/D	◆ FASTBALL
	19	18	50	TIME OF YOUR LIFE (GOOD RIBBON) REPRISE ALBUM C/D	◆ GREEN GAY
(20)	21	22	8	SWEETEST THING ALANIS ALBUM C/D	◆ U2
	21	19	17	I WILL WAIT ALANIS ALBUM C/D	◆ MOOTIE & THE BLOWFISH
	22	22	21	CRUSH ETHEL MERCER 1200/ALANIS/ALBUM C/D	◆ JENNIFER PAGE
(23)	23	23	13	INSIDE OUT REPRISE ALBUM C/D	◆ EVE 6
	24	26	9	FIRE ESCAPE REPRISE ALBUM C/D	◆ FASTBALL
(25)	25	22	8	BACK 2 GOOD REPRISE	◆ MATCHBOX 20

Compiled from a national sample of airports supplied by Billboard's Data Systems Radio Trac service. 65 adult contemporary stations and 76 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☐ Station showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 500 adult top 40 detections.





# Country Songbird Martina McBride Reflects On Her Soaring '98 Success

**EVOLUTION:** Martina McBride may sing strong and hard about "A Broken Wing," but it certainly hasn't hindered her career from taking flight in 1998.

Without question, this has been the year to at last elevate McBride—whose first album was released on RCA in 1992—to country music's A-list. Among her accomplishments in the last 12 months (take a deep breath), she has scored three top 10 singles on Hot Country Singles & Tracks; taken her current album, "Evolution," double-platinum; earned a spot on the Lilith Fair; sung a duet with Bob Seger; performed for President Clinton; and received Grammy, Academy of Country Music, TNN, and Country Music Awards award nominations. In addition, she's just released her first holiday album, "White Christmas."

"As I look back over this year, I do feel like I've made a big step forward," she says. "I think that we have definitely increased our visibility. I'm happy about that, and I've felt like it needed to happen since the beginning of the year."

Since her first days in country music, McBride's career has been marked by slow, steady growth. No momentous jumps, just determined work and savvy decisionmaking.

"It's true; this career hasn't been the kind with a big rise," she says. "It's been constantly, slowly building. But I wouldn't do anything different today."

"We've built our mountain one rock at a time, but what a mighty foundation," says RCA Nashville VP of national promotion Mike Whelan. "She has finally broken through; I think she has arrived."

Like many country artists of the day, McBride has stretched those wings a bit at radio. Most recently, she hit the top 25 of the Adult Contemporary chart with her Seger duet on country, making the top 10 of Hot Country Singles & Tracks in April. It also hit the Hot 100, peaking at No. 50.

When I was looking for someone to sing 'Valentine,' I listened to Martina's album 'Wild Angels,' and I heard a great singer, not just a great country singer," says Brickman. "Her voice is sweet and yet incredibly soulful. She knows how to take a lyric and make the emotional connection with the audience."

Even so, along with contemporaries like LeAnn Rimes, Shania Twain, and Faith Hill, McBride has been known for daring to leave the country coral.

"I don't understand the resentment," she says. "I guess I can see it from a territorial perspective, but I think [crossing over] is great for country

music and great for the industry."

"When I was growing up, country music was like its own little world, where you would never dare mention that you ever sang anything but country, denying that we could possibly like any other kind of music." It's kind of an old school of thought."



by Chuck Taylor

Not all in country, however, hold prejudice against core country artists who tap in to cross-format success. In Los Angeles, if you're among the trend workers as an advantage for country radio.

"We continue to have image problems with country here," says Bill Fink, PD of KZLA Los Angeles. "Big country listeners are kind of embarrassed to tell their friends about it. But now, all of a sudden, these crossover records are starting to make country hip. Some may think that country is corny, but then they see that country music isn't so bad after all. That helps our image as a format."

Mac Daniels, PD of WMZQ Washington, D.C., adds, "If Martina con-



MCBRIDE

tinues on the track she's on, she could wind up being one of those beyond the format, pulling people into country. She has the look, the personality, and the talent to do that. As far as the material, she could sing anything and sell it all the way."

No matter what she sings, McBride considers herself a country artist. She has the look, the personality, and the talent to do that. As far as the material, she could sing anything and sell it all the way."

"The thing that defines country music and separates it from all other kinds of music is the lifestyle that we live, the moral content of the music, the lyrics," she says. "It's still about a singer singing songs. No matter what it's like sonically, the heart of it is still the kind of life we live."

"I would never want to give this up and become a big pop star. I love what country music stands for."

Many of her hits are woven of that signature moral fiber, with messages of profound strength. "A Broken Wing," which hit No. 1 on Hot Country Singles & Tracks in January, tells of a woman who soars in life despite an unsupportive partner. "Independence Day" from 1994—"considered her signature song until 'Wing'—is an anthem of finding strength in the face of domestic abuse. "Cheap Whiskey" from 1992 carries a strong social message about alcoholism.

"I never set out to create an image around the lyrics I sing, but it's a big part of what people identify me with, and I'm fine with that," McBride says. "I heard 'Independence Day' and could not walk away from it. I knew it was affecting, that it could change hearts. I look for songs that are uniquely lyrical, about the strength of the human spirit. A lot of my songs can go to either gender. It's all about being uplifting and having hope and passing that along to people."

Her latest single, "Wrong Again," written by Tommy Lee James and Cynthia Weil and produced by McBride and Paul Worley, is another song of faith, of looking beyond a bad situation and finding the inspiration to move forward. On this issue's Hot Country Singles & Tracks, it rises to No. 13.

"It's one of those songs that we've all been through," she says. "You're unhappy, and you think you're never going to be happy again, but you get through to the other side. I think people identify with that."

As co-producer with Worley on the entire "Evolution" project, she had the opportunity to bring in carefully deliberated instrumental sounds and feel one more closer bond with her songs.

"I try to challenge myself to make music that's interesting," she says. "It makes it more creative to be there from start to finish, from mastering and choosing the recording, to really bringing in different sounds and instruments and different musicians. When I played [piano] in my dad's band, I was a stickler for making it sound live exactly the way it sounded on the record, so I really listened to the way things were played. We set a high standard, which was such great training for me."

For the future, McBride hopes to maintain her own standards "to keep making records. I'm really proud of to keep up the quality of recording and performing. My only goal is to make the best music I can."

Meanwhile, she confirms she is indeed the "Happy Girl" of her No. 2 country hit from August. "I don't take for granted how blessed I am," she says. "I have two children that bring me unadulterated joy. John [McBride, her husband] is a wonderful part of my life. And musically, I couldn't be happier."

## Top 40 Tracks™

T.	Wk.	1	2	WKS. ON CHART	TRACK TITLE ARTIST/PRODUCTION LABEL	ARTIST
					<b>No. 1</b> 2 weeks at No. 1	
1	1	1	2	1	IRIS JAY-Z/ROYAL PHOENIX	GOO GOO DOLLS
2	4	2	2	2	LULLABY SUGAR COLUMBIA	SHAWN MULLINS
3	3	3	2	2	ONE WEEK KATY PERRY	BARENKAE LADIES
4	2	4	2	2	THANK U MADONNA/REPRISE	ALANIS MORISSETTE
5	8	5	2	2	JUMPER ELEUTHERA	THIRD EYE BLIND
6	6	6	2	2	SAVE TONIGHT LILITH FAIR	EAGLE-EYE CHERRY
7	5	7	2	2	ILL BE LARS FALKENBERG	EDWIN MCCAIN
8	10	8	2	2	MY FAVORITE MISTAKE LARS FALKENBERG	SHERYL CROW
9	11	9	2	2	HANDS ALANIS MORISSETTE	JEWEL
10	7	10	2	2	CRUSH TODD BARRY/AMERICA HOLLYWOOD	JENNIFER PAGE
11	9	11	2	2	ARE YOU THAT SOMEBODY? BLACK PANTHER PARTY	ALYTAH
12	14	12	2	2	HAVE YOU EVER? LARS FALKENBERG	BRANNOY
13	13	13	2	2	REAL WORLD LARS FALKENBERG	MATCHBOX 20
14	15	14	2	2	TOUCH IT LARS FALKENBERG	MONIEFAX
15	17	15	2	2	DOO WOP (THAT THING) COLUMBIA	LAURYN HILL
16	12	16	2	2	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
17	16	17	2	2	TOO CLOSE LARS FALKENBERG	NEXT
18	23	18	2	2	SLOPE BARRIS PETERS	GOO GOO DOLLS
19	19	19	2	2	THIS KISS WARRIOR BROS.	FAITH HILL
20	18	20	2	2	TEARIN' UP MY HEART RCA	'N SYNC
21	24	21	2	2	THE POWER OF GOOD-BYE RCA	MADONNA
22	36	22	2	2	GOO MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA	'N SYNC
23	33	23	2	2	LATELY PENALBAULT 21	DIVINE
24	22	24	2	2	I'LL NEVER BREAK YOUR HEART RCA	BACKSTREET BOYS
25	37	25	2	2	MIAMI COLUMBIA	WILL SMITH
26	21	26	2	2	NEVER EVER LORDS OF THE NEW	ALL SAINTS
27	29	27	2	2	INSIDE OUT RCA	EVE 6
28	28	28	2	2	FROM THIS MOMENT ON MCA	SHANIA TWAIN
29	40	29	2	2	ANGEL WARRIOR BROS./REPRISE	SARAH MCCLACHLAN
30	27	30	2	2	HOOD BLACKBERRY 602	EVERYTHING
31	25	31	2	2	CLOSING TIME MCA	SEMI-NOCTURNAL
32	26	32	2	2	THE FIRST NIGHT JIVE	MONICA
33	30	33	2	2	BABY ONE MORE TIME JIVE	BRITNEY SPEARS
34	32	34	2	2	BECAUSE OF YOU MCA	98 DEGREES
35	38	35	2	2	MY TOWN R. KELLY & CELINE DION	R. KELLY & CELINE DION
36	39	36	2	2	HOW DEEP IS YOUR LOVE SLUGGISH/AMERICA	DRU HILL FEATURING REGAN
37	NEW	1	1	1	JUMP INTO AN AMAL INTERSCOPE	THE BRIAN SETZER ORCHESTRA
38	NEW	1	1	1	YOU GET WHAT YOU GIVE LARS FALKENBERG	NEW RADICALS
39	NEW	1	1	1	LUVE ME, LUVE ME LARS FALKENBERG	SHAGGY FEATURING JANET JACKSON
40	NEW	1	1	1	MAKE IT HOT THE GOLD MINNEAPOLIS	NICOLE FETTES MISSY 'HELMERSON' ELLIOTT & MOON

Compiled from a national survey of artists at Billboard's No. 40, No. 30, No. 20, No. 10, No. 5, No. 1 positions. Based on Nielsen SoundScan data. Copyright © 1998 Billboard Publications. All rights reserved. No. 1 position is based on the chart for the week of Dec. 5, 1998.

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### Brand-Name Boosting Is Goal Of CBS Cable Deal For TNN, CMT

**NEW LICENSING DEALS** for TNN and CMT: One of the challenges that music video networks face in this cross-promotional era is extending their brand names beyond what's shown on a network. It's not about anyone flying for networks to show videoclips. Music video networks' brand names are now being marketed to be part of and to reflect their audiences' lifestyles.

CBS Cable, which owns CMT and TNN, is planning to step up its lifestyle marketing by expanding its merchandising line via a new exclusive deal between CBS Cable and Creative Broadcasting Systems (Crestline, *brand/laurel*, Nov. 19). The deal will include merchandising and a product license agreement for TNN, CMT, TNN's documentary program "Century Of Country," and CBS Cable's country site on the World Wide Web ([www.country.com](http://www.country.com)). Home videos and clothing will be sold via lifestyle marketing and on the Web site.

CBS Cable executive VP of sales and marketing, Joe Werner says, "TNN and CMT attract a large, loyal audience that respects the networks as 'authentic authorities' when it comes to country music and country lifestyle." According to Werner, CBS Cable is in talks with record companies to release country compilations with the TNN and CMT names.

**THIS & THAT:** New York-based production company Flying Fish Films has signed director Lara M. Schwartz and Nzingha Stewart. Rachel Dodd will represent Schwartz and Stewart for music videos and commercials. It's been about a year since TCI Music acquired the Box, and TCI Music is crediting the Box for helping raise its revenue significantly. TCI Music's third-quarter finan-

cial results report consolidated revenue of \$22.4 million, compared with \$10.4 million for the same period in 1997. Although TCI Music's 1998 third-quarter operating income fell to \$2 million (down from \$4.9 million for the same period in 1997), the company reports that the Box contributed \$7.1 million in 1998 third-quarter revenue.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on a flagship program "Video Underground."

TV affiliates: Time Warner Cable's Manhattan Neighborhood Network (MNN), channel 67; Brooklyn Community Access Television (BCAT), channel 56.

Program length: 30 minutes. Time slot: 3:30 p.m. Mondays and noon Wednesdays on MNN; various daytime time slots on BCAT.

Executive producer: Andre "A.T." Robbins.

Fast facts: "Video Underground" was launched in 1994. The program has won several Billboard Music Video Awards in the local/regional show categories, including best R&B/urban show in 1996 and best rap show in '96, '97, and '98. "Video Underground" is hosted by Smitty Davis and Ki Ki.

Following are the top five clips for "Video Underground" the week ending Nov. 20:

1. Kid Capri, "Soundtrack To The Streets" (Vibe) (Columbia).
2. Ice Cube Featuring Mr. Short Kung, "Pushin' Wenge" (Priority).
3. R. Kelly, "Home Alone" (Jive).
4. Crucial Conflict, "Scummy" (Universal).
5. Heltah Skeltah Featuring Starang Wondah O.G.C. & Doc Holiday, "I Ain't Havin' That" (Duck Down/Priority).

FOR THE WEEK ENDING NOVEMBER 22, 1998

# Billboard

## Video Monitor

### THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

\*NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
18PM-5PM EST, 20018

- 1 Faith Evans, Love Life This
- 2 Seal, Trapped
- 3 Kati Brown, Come Along
- 4 Jay-Z, Hard Knock Life
- 5 24/7 Karaoke, Sweetheart
- 6 Backstreet & Mya, Take Me There
- 7 24/7 Karaoke, Sweetheart
- 8 Backstreet & Mya, Take Me There
- 9 24/7 Karaoke, Sweetheart
- 10 Backstreet & Mya, Take Me There
- 11 24/7 Karaoke, Sweetheart
- 12 24/7 Karaoke, Sweetheart
- 13 24/7 Karaoke, Sweetheart
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- 96 24/7 Karaoke, Sweetheart
- 97 24/7 Karaoke, Sweetheart
- 98 24/7 Karaoke, Sweetheart
- 99 24/7 Karaoke, Sweetheart
- 100 24/7 Karaoke, Sweetheart

NEW ON'S

No New Adds This Week



Continuing programming  
1111 Lincoln Rd.  
Newark, NJ 07102

- 1 Alabama, How Do You Fall In Love
- 2 Alabama, How Do You Fall In Love
- 3 Alabama, How Do You Fall In Love
- 4 Alabama, How Do You Fall In Love
- 5 Alabama, How Do You Fall In Love
- 6 Alabama, How Do You Fall In Love
- 7 Alabama, How Do You Fall In Love
- 8 Alabama, How Do You Fall In Love
- 9 Alabama, How Do You Fall In Love
- 10 Alabama, How Do You Fall In Love
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- 15 Alabama, How Do You Fall In Love
- 16 Alabama, How Do You Fall In Love
- 17 Alabama, How Do You Fall In Love
- 18 Alabama, How Do You Fall In Love
- 19 Alabama, How Do You Fall In Love
- 20 Alabama, How Do You Fall In Love

NEW ON'S

No New Adds This Week



Continuing programming  
1515 Broadway  
New York, NY 10036

- 1 101 Smooth, Miami
- 2 The Whipping Girl (For A While) And
- 3 101 Smooth, Miami
- 4 101 Smooth, Miami
- 5 101 Smooth, Miami
- 6 101 Smooth, Miami
- 7 101 Smooth, Miami
- 8 101 Smooth, Miami
- 9 101 Smooth, Miami
- 10 101 Smooth, Miami
- 11 101 Smooth, Miami
- 12 101 Smooth, Miami
- 13 101 Smooth, Miami
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NEW ON'S

No New Adds This Week



Continuing programming  
1515 Broadway  
New York, NY 10036

- 1 101 Smooth, Miami
- 2 The Whipping Girl (For A While) And
- 3 101 Smooth, Miami
- 4 101 Smooth, Miami
- 5 101 Smooth, Miami
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- 7 101 Smooth, Miami
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- 20 101 Smooth, Miami

# THE CLIP LIST



music network

Continuing programming  
1515 Broadway  
New York, NY 10036

- 1 Alabama, How Do You Fall In Love
- 2 Alabama, How Do You Fall In Love
- 3 Alabama, How Do You Fall In Love
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music network

Continuing programming  
1515 Broadway  
New York, NY 10036

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music network

Continuing programming  
1515 Broadway  
New York, NY 10036

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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 5, 1998



Continuing programming  
1515 Broadway  
New York, NY 10036

- 1 Alabama, How Do You Fall In Love
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New York, NY 10036

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AMERICA'S NO. 1 VIDEO

Deborah Cox, Nobody's Supposed To Be Here

BOB TOPS

98 Degrees, Because Of You

Destiny's Child, Got On The Bus

Destiny's Child, Got On The Bus

Destiny's Child, Got On The Bus

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## TOWER STARTS ITS EUROPEAN GROWTH IN THE U.K., IRELAND

(Continued from page 5)

U.K. and one in Ireland, we're firmly established ourselves in both markets. We have around a 3% share of U.K. business and 4%-5% in Ireland."

These numbers, Lown says, are "a clear mandate for expansion." Recent research in towns like Newcastle, Leeds, and Liverpool showed that, when asked, "Who's your favorite music retailer?" from 6% to 10% said Tower. That's a great result, considering we don't currently have stores in those towns! We've always believed we could do well here, and our recent results have proved it. We've expanded cautiously in the U.K., yet have seen the brand grow in other markets. I now have a team of experienced folks who can accelerate expansion in this part of the world."

Lown describes the retailer's philosophy as "the Tower difference is the selection." To illustrate that point, he claims that "with most of the [U.K.] majors, we account for around 7% to 10% of their business for classics and jazz."

The Tower team's current efforts, he explains, are focused on "identifying key locations that will allow us to open killer stores in major U.K. cities like Leeds, Newcastle, Liverpool, Manchester, and Birmingham." The Tower team's current efforts, he explains, are focused on "identifying key locations that will allow us to open killer stores in major U.K. cities like Leeds, Newcastle, Liverpool, Manchester, and Birmingham." The Tower team's current efforts, he explains, are focused on "identifying key locations that will allow us to open killer stores in major U.K. cities like Leeds, Newcastle, Liverpool, Manchester, and Birmingham."

### SATELLITE STORES

However, Lown also has plans for a string of smaller satellite stores, circling those mothershops. "We're not going to get big in the U.K. or British towns. We've identified through research that there are many towns that couldn't necessarily sustain a large Tower store but still have fantastic potential," he says.

A newfound flexibility will, Lown says, allow him to bring Tower to the people. "Ten years ago," he notes, "to stock about 60,000 CD titles, Tower Manchester required 16,000 square feet." Now, thanks to a combination of its purchasing mechanism and refined computer systems allied with greatly improved record company distribution, Lown says, "We can offer the same amount of titles in a store one-third in size. And because of all these improvements, we don't have to speculate with large amounts of stock."

That flexibility that Lown says is the key to Tower's success. "McMahon's was one of the key elements behind Lown's success. And deliberately gives the store managers quite a lot of freedom in terms of display and stocking," he says, "so they can tune in to the local market with a lot more flexibility than some of the other multiples."

That flexible approach, Lown explains, will allow the U.K. launch of a new strand of outlets, under the working name of "Tower Express." "Although our emphasis will be on larger stores," Lown says, "we'll develop this concept to capitalize on the high levels of business achievable in smaller towns."

"We can create a store with far greater selection; we have an ex-

tremely strong global brand, and this [Express] concept will not dilute what it stands for. We're highlighting five to six distinct elements that you'd find within a traditional Tower store—elements that our customers will recognize immediately—and we're working out ways to successfully apply those to an Express."

The Express approach has already been successfully tested, Lown claims, with Tower's latest opening, a London store in the city's trendy Camden area. "It's not trading under the Express banner," he notes, "but Camden was a great experiment for us. It's only 4,000 square feet, and it has proved to be an instant success."

## CARIBBEAN NATIONS CITE PIRACY WOEES

(Continued from page 5)

That belief is shared by Trinidad and Tobago's minister of legal affairs, Kamla Persad-Bissessar. In October, she took the concerns of her local industry and those of the wider Caribbean record business to the FBI in Washington, D.C.

Persad-Bissessar says the FBI representatives told her they would take her requests for action "under review." To date, no action has resulted.

Koroye-Crooks says that in earlier contacts with the FBI, agents

The Express outlets, he adds, "will offer all the key elements to be found in a future Tower store, including Internet connection to a 600,000-title database. Therefore, whether a store is a 1,000-square-foot airport kiosk or a 100,000-square-foot giant, all we will have to do is walk a customer over to a PC, log them on, and say, 'There you go, shop the Tower world of music.'"

A related concern, Lown refers to is via Tower Records' new European Web site, in conjunction with EIS/MusicNet, a systems and global entertainment fulfillment provider to Internet retailers. Currently, he notes, it is under development.

Ken Onstad, U.K. managing director of Sun Good, which operates 14 stores in the country, applauds his competitor's approach, saying, "I'm certainly anxious to see that customers associate online trading with retailers rather than with new ventures or directly with the manufacturers. If there's a retail tie to online trading, that helps preserve High Street trading and the record store consumer awareness."

On the subject of bricks-and-mortar outlets, Tower Europe's expansion plans are not confined to the U.K. "The first phase of the location strategy we have developed," says Lown, "centers on the U.K. and Eire. Phase two will see us applying

to enter a take action to protect their citizens' rights."

"Once TRIPS is in force in the Caribbean nations," says Koroye-Crooks, "any of those nations could issue a complaint against the U.S. under the terms of the agreement. That would obligate the American authorities to act."

Officials in the anti-piracy division of the Recording Industry Assn. of America said they were unaware of the problem, but would discuss it with the FBI.

the same treatment to the major countries in Europe."

At present, Tower's only European operations are in the U.K. and Ireland; the merchant previously had three stores in Israel, which are now franchised out. "There is an almost tangible gap in many countries [in which] to build landmark stores," Lown continues. "Interestingly, the countries we have initially been focusing on having the greatest potential have the keenest number of customer registrations to our information service on our [existing] Web site."

Concludes Lown, "The five-year plan for Tower Europe will see an exciting time for my operation."

## INVESTORS WERE DECEIVED, K-TEL SUITS CHARGE

(Continued from page 5)

might be delisted from the National Market system because the company's net tangible asset value was below the minimum standard of \$4 million. K-tel's had fallen to less than \$1 million. Kieves and company founder/chairman Philip Kieves were named as defendants in the lawsuit.

K-tel did not inform investors of the Nasdaq warning until its quarterly filing with the Securities and Exchange Commission on Nov. 17. During that three-week period, K-tel's stock nearly doubled on the Playboys news and then more than

doubled to \$32 on the Microsoft announcement. Subsequently, it declined, and after the Nasdaq disclosure was made, the stock dropped from \$17.65 to less than \$10.

"We've scheduled a meeting with Nasdaq for sometime in January, and we anticipate that the problem will be resolved by then," said Kieves.

He added that the situation could be rectified by a public or private offering of stock or by an improvement in the company's results.

If K-tel fails to satisfy the net worth requirement, the stock could be listed on Nasdaq's Small Cap system, which has less stringent standards but lower visibility than the National Market system, on which stocks like Microsoft trade.

K-tel's stock has been on a roller coaster since it announced last April that it was starting an online music store, K-tel Express, in May. The company's principal businesses are direct selling of consumer goods on TV and marketing compilation albums at retail and on TV.

On Nov. 24, the shares closed up 1% at \$11.625. The stock's range has been \$3.1875 to \$39.4375 in the past 52 weeks.

Among the firms that have filed suits on behalf of investors in K-tel's headquarters states of Minnesota and California are Hagens Berman Mitchell, P.S. of Seattle; Reinhardt & Anderson of St. Paul, Minn.; Milberg Weiss Bernhard Hynes & Lerach of Weiss; Wachner Harwood Halebian & Feffer of New York; and Berman DeValerio & Pease of Boston.

## EMI PRESENTS HALF-YEAR RESULTS, REFUTES TAKEOVER TALKS

(Continued from page 5)

as last year resulted in a fall in operating profits."

The company statement cites Latin America and Asia as two regions where economic collapse affected EMI's sales. The statement adds, though, that EMI's reorganization in the U.S. last year "reduced the cost base and improved efficiency, producing sharply higher profits, which have also been helped by the increase in market share."

Reorganization continues in Japan, the company says, and this is "delivering a significant reduction in the cost base of the company." Nonetheless, the statement notes the half-year loss in Japan is "nearly 8 million pounds [\$12.8 million] worse than last year, although we are still expecting to make a profit in the full year as a result of a stronger release schedule and higher sales." Figures for Japan are not broken out in the financial statement.

On a positive note, EMI Music Publishing had record results in the first half, the company says, adding that sales rose 10% on the strength of higher mechanical revenue from the U.S. and U.K. The publishing arm's revenue is not stated, however. Contributors to the publishing success are cited as Janet Jackson, the Verve, Robbie Williams, Third Eye Blind, matchbox 20, Puff Daddy, Savage Garden, and the soundtrack to "Titanic."

EMI's figures, though, are of less interest to most observers than speculation about the company's possible sale. Such speculation, says an EMI spokesman, is not of the company's making.

"When there has been discussion—whether it was with Sagramor earlier this year or with Bertelsmann a month ago—it isn't down to us," he says. "It's those people saying,

"Here's an attractive asset; we think we should be talking to them." It's not us wanting to be sold; the company wants to remain independent."

EMI has sought to demonstrate that by issuing two statements in the last 10 days denying that takeover talks were taking place. On Nov. 20, the company said, "EMI Group notes the story in today's Los Angeles Times asserting that there have been meetings or discussions between senior executives at News Corp. and senior management at EMI. EMI wishes to confirm that no such discussions or meetings have taken place."

Three days later came this: "Further to recent press comment, EMI confirms that there was an informal meeting one month ago between senior executives of EMI and [BMG parent] Bertelsmann to discuss the possibility of cooperation between the two music

companies. "EMI regularly meets and discusses opportunities with other companies in music and media. EMI confirms that no proposal has been made by either company to the other."

No comment has been forthcoming from News Corp., but Bertelsmann Group spokesman Lars Tutt confirms, "No merger or takeover talks were held with EMI." Tutt echoes the EMI spokesman's statement that "talks on all manner of different topics are held between the companies all the time, but this has nothing to do with any takeover plans."

EMI has been seen as ripe for purchase since its demerger from Thorn-EMI in August 1996. However, no offers to buy have ever been made, and, according to Schlachter, no serious talks have ever been had.



# EU Tackles Copyright Liability For Online Providers, Telecoms

BY JEFF CLARK-MEADS

LONDON—Europe is taking the same route as the U.S. to ensure that music copyrights aren't infringed online.

The European Union is now defining the rules for doing business over the Internet. One of the main areas it is addressing is the liability of access providers and telecommunications companies when their services are used to make unlicensed copies of music.

The EU's solution to the problem, a draft directive just released into the political arena, is closely based on the Digital Millennium Copyright Act in the U.S., which was signed into law Oct. 28 (Billboard, Nov. 7). In keeping with its American counterpart, it calls for cooperation between the copyright holders and the Internet companies.

The draft directive, officially titled "Legal Aspects of Electronic Commerce In The Internal Market," has been adopted by the European Commission; it has been published for public comment and for scrutiny by the European Parliament. A final

draft is scheduled to be presented to a full session of the parliament in mid-January.

Frances Moore, head of European affairs at the Brussels office of the International Federation of the Phonographic Industry (IFPI), says the document as it now stands is "a pretty fair text."

IFPI European legal adviser Olivia Regnier says that, in liability terms, the draft directive defines three categories of online companies:

• **Merely conduits.** These are the companies that are entirely passive in delivering online services. Regnier says that the draft directive exempts them from liability, though they may be enjoined to stop disseminating copyrighted material if the copyright holder has an objection to how his or her work is being used.

• **Caching companies.** Says Regnier, "If an American service provider, such as America Online, copies U.S.-based material in, for example, the U.K. to make access easier for its European customers, there are certain rules it must obey.

It must not remove technical protections; it may not keep the material for longer than a set period; and it must keep its European site up-to-date with the U.S. one. For instance, if Sony has a site in the U.S. and America Online copies it in Europe, the European version must keep up with any changes Sony makes in the U.S."

• **Content providers.** The third category defined by the draft directive is that of companies that provide content.

These are the companies that are not just a postman anymore but are more like a bookshop," says Regnier. The draft directive says that companies in this category must be vigilant about the material they're providing.

"If one of these companies carried a site called Pirate Music for Free, the company may not necessarily be aware that this is illegal, but it gives a serious indication," Regnier says. "It would be for a national judge to decide if the company should have been aware, but a record company that could make a good argument that

they should have been aware."

The draft directive makes such companies subject to national copyright laws within the EU, and that means an infringing company could be enjoined to stop repeat infringements and could be sued for damages.

Regnier notes the difference between federal laws in the U.S. and pan-European directives, which are guidelines to be interpreted by the EU's national governments.

"The Millennium Act is a huge statute, but the draft directive provides a framework that should encourage cooperation between the Internet access providers and telecom companies and the record industry," Regnier says.

On the political front, Moore notes that the content of the draft directive is based on the deal done between those two sides as part of the Digital Millennium Copyright Act. This, she hopes, will smooth the progress of the document as it goes out for comment through the European political arena.

"A certain realism sets in when

you already have a deal in the U.S.," says Moore. "We could get a fight over this, but we don't expect it to be so very difficult."

This draft directive—known informally as the E-Commerce Directive—is running parallel to the Copyright Directive that is also now passing through the EU's political arena.

According to Heinz Zourek, director general of the Commission's DG15 internal market department, one of the purposes of the E-Commerce Directive is to settle a liability question from the copyright issues addressed in the Copyright Directive (Billboard, Sept. 19). In this way, says Zourek, the debate over the Copyright Directive should be greatly simplified.

Moore says that she sees advantages in this for IFPI.

"The telecom companies have been putting pressure on the Copyright Directive," she says. "Now that they have a deal over liability, we can say to them, 'Stop putting pressure on the Copyright Directive.'"

## GOVERNMENT SUPPORT SEEN FOR LABELS' STANCE ON PARALLEL IMPORTS

(Continued from page 3)

trademarks.

Billboard has obtained excerpts of the document, however. They indicate that its authors support labels' arguments that allowing a free flow of music product into the EU would not necessarily lead to lower prices for consumers here.

Billboard revealed in the summer that the European Commission's DG15 internal market department had asked London-based firm National Economic Research Assn. (NERA) to investigate how removing current barriers to parallel imports would affect a number of industries that rely on trademarks, including music and video (Billboard, July 25).

DG15 was prompted to commission the report by pressure from

Dutch politicians who have always felt that music prices here would fall if European companies faced competition from outside the EU. The Dutch argument is supported by the EU's Scandinavian member states.

At the beginning of this year, NERA began its research into the impact of such a lifting of trade barriers on a wide range of industries. To establish the effect on music prices, company representatives presented an exhaustive questionnaire to the whole spectrum of major and indie record companies.

The first draft of NERA's resulting report and conclusions was presented to DG15 at the end of October. A final version of the report is due to be complete by January (Billboard, Nov. 14). To

date, the company's contents have remained secret.

Billboard can report, though, that the first draft indicator that the impact of removing barriers to parallel imports would have "very complex economic consequences." But, says NERA, lower consumer prices for music and video would not necessarily "be one of those consequences."

Though NERA does not mention music and video specifically, it says this conclusion applies to all industries founded on intellectual property. NERA strongly advises that this should be taken into consideration when European politicians debate the prospect of removing parallel-import controls.

A second key preliminary conclusion in the report is that allowing in parallel imports across a broad swath of industries would hit some business sectors harder than others. Again, NERA does not specifically define which industries are particularly vulnerable, but its language indicates that it has understood the arguments of the record industry and, specifically, those of the indie labels.

A third preliminary conclusion is that consumers are not always interested in lower prices if paying a relatively higher price guarantees quality of product, service, and availability.

NERA is now in the process of conducting a second round of research in preparation for delivering its final conclusions in the new year. As part of that, company representatives met with a delegation from the British Phonographic Industry (BPI) in the second week of November.

BPI director general John Deacon says the purpose of the meeting with NERA was mainly to present independent evidence. That evidence is that NERA has not been sensitive to their views (Billboard, Nov. 14).

The European record industry believes the British indie are at the cutting edge of the parallels issue. Executive content that the indies would be the first to be affected by the removal of barriers and note that the U.K. currently has the largest and most productive indie sector in Europe.

Neither Deacon nor any of the indie labels or their representatives have seen the preliminary report and are likely to be pleased with NERA's apparent acceptance that they would be deeply damaged by parallel imports.

Of the meeting with NERA, Deacon says, "I found them to be extremely helpful. It was a free-ranging discussion of the business and particularly the business as it relates to smaller companies." Deacon says NERA representatives asked a number of questions to which the BPI is now preparing extensive responses.

The BPI is a committed opponent of parallel imports in any form. Of their potential impact, Deacon says, "If you take the U.K. as an example, record companies invest around 18% of revenues in their consumers. That's a far higher proportion of investment in research and development than virtually any other industry."

"If you lifted the barriers and just allowed a flow of parallel imports to flood into the EU, it would mean that the record industry would stop being a major industry and would just become a cottage industry," he continues. "There would be no way that any label could keep up prices with any of investment in British or European talent."

Deacon also notes from the experience of the Australian industry, where parallel imports were legalized in the summer (Billboard, July 25), that they are often

used as a cover for pirate product. In addition, he says, even when retailers can buy cheaper product from abroad, they regularly fail to pass on those savings to consumers.

## A Primer On Parallel Imports

Parallel imports is the name given to a particular type of cross-border album shipment. An import is said to be a parallel if the record involved is already available in the country to which it is being shipped.

For instance, if HMV in London buys its Michael Jackson albums from Sony Music in the U.S.—where CD prices are ostensibly lower than they are in much of Europe—instead of from Sony Music U.K., that is a parallel import. Under present legislation, Sony U.K. is entitled to ask for U.S.-originated albums to be excluded from the U.K. because they infringe the copyright Sony U.K. holds on Jackson's repertoire within the U.K. Cross-border trade does exist in the EU but is confined to the Union's 15-nation trading bloc. Under a system known as transshipments, any retailer in any EU country may buy product from any legitimate supplier in any other nation in the Union. But retailers may not, under current legislation, buy from suppliers outside the EU—except under limited and strictly controlled circumstances.



Well-Respected. Permusmic and Cherry Lane Music recently completed a subproject whereby permusmic will represent the Cherry Lane catalog in South and Central America, Mexico, and in Southeast Asia, while Cherry Lane will represent the permusmic catalog in China, with the exception of Hong Kong. Shown at the deal's signing, from left, are Peter Pimont, president of Cherry Lane Music; Alida Gurwicz, senior VP of Cherry Lane Music; and Ralph Peer II, CEO of permusmic.

## **PRAISE & WORSHIP MUSIC IS EXTENDING ITS REACH**

(Continued from page 3)

that in many ways people counter to the more mainstream, more highly visible contemporary Christian music scene.

Praise & worship music is more song-driven than artist-driven. In fact, many of its practitioners prefer to be called worship leaders, not artists, and most of the product can't be identified with a specific personality, since it is a recorded worship event with numerous vocalists supported by enthusiastic audience participation (see story, this page).

The music is more closely tied to the church than the charts—although it does fare well on those lists, as evidenced by the entry of Bishop T.D. Jakes at No. 9 on the Top Contemporary Christian album chart and No. 3 on Top Gospel Albums in the Nov. 28 issue. And it is one of the most powerful and enduring forms of Christian music, with two labels, Southern California's

McGUFFEY

Maranatha, Vineyard, celebrating their 27th and 29th anniversaries, respectively.

But some say that the genre is undergoing a resurgence—reaching a younger generation with “personality-driven” music and reaching older consumers base via innovative marketing techniques that include World Wide Web sites and free digital downloads. The retail base is ramping up—Wal-Mart has hosted popular in-stores—and the number of more radio stations are tuning in.

Some others say that it never really went away, but there is no denying its increased presence in the marketplace.

Also fueling the new fire are several praise & worship labels that have bowed this year, including Kenoly's Vertical Music, EMI Christian Music Group's Worship Together Label, and Here to Him, initiated by West Monroe, La.-based Howard Publishing.

“People have always been praising God,” says Integrity's Ron Kenoly, one of the genre's most successful artists. “It's just that the commercial marketplace has never paid much attention to people praising God. I think that when Integrity Music, Maranatha, Vineyard, and several other organizations began to serve the body of Christ with cassette CDs, the general marketplace realized there's some profit in that . . . I think it was in the mid-'80s when the commercialization of praise & worship really began. It's not that it's been a resurgence; it's just that the media and music industry have become aware of the fact that people are praising God. . . . They have been and always will be.”

As companies strive to provide churches and their attendees all over the world with music to enhance their worship experiences,

praise & worship music is, indeed, becoming big business.

“Our sales through [the Christian Bookellers Ass'n] market are up,” says Roland Lundy, president of World Entertainment, which distributes Maranatha and Integrity product. “Like anything else, that genre is driven by good products and good people. If both of those things come together, there's a resurgence. I sense that, and I think retail will tell you they've had a great year selling that type of product.”

“I know that CCLI [Christian Copyright Licensing International, a performing rights organization that monitors church music] income on those kind of copyrights is up, which tells you more churches are using them,” he adds. “You take all those factors and put them together, and I don't know if it's a resurgence or a continuing surge.”

“I think praise & worship is growing in sales,” says Vineyard Music Group GM Alex Macguffey, who says his company has grown more than 200% in the last two years. “And I think as our culture and people seek hope and seek a deeper relationship with Christ through the church, they discover ‘the song’ worship music, and they like it.”

### **'PERSONALITY' TREND**

Though the majority of praise & worship music is still the voice projects led by a worship leader, there is a trend toward more personality-driven praise & worship, as demonstrated by popular new acts such as Darrell Evans, Kevin Prosch, and Delirious!, and the band Delirious, which began holding worship events at Arun Community Church in Littlehampton on the south coast of England.

“We started an event rather than starting a band. We got the event together and had 70 people every month. Then it grew to 1,000, then to 1,300 people every month,” says lead singer Martin Smith of the services, which featured progressive worship music. “The songs were written for that event, not for [a record, and we got into it] where we were invited all around

VINEYARD MUSIC

the country to do similar events. Then we went full-time professional, changed our name to Delirious, and now we're traveling across America.”

Delirious started its own label, Finkus Records, in the U.K. and has earned a licensing deal with Sparrow to market and distribute its music in North America. The group, along with Evans, Prosch, and Redman, is attracting a younger demographic to praise & worship music, and it's being felt at the retail level.

“I think there's a growing interest from the youth-movement standpoint [because of] things coming out



by Matt Redman, Delirious!, Darrell Evans, and some of the stuff on the Worship Together label,” says Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone.

They drew younger than what most of its over-40 people would classify as praise & worship music. I think that's where the real resurgence is coming from. It's high-quality music with good artistry. It's almost a subgenre of praise & worship in that it's a youth-oriented praise & worship.”

Many in the industry feel that being able to put faces to the music definitely helps make it easier to



market. However, that is a fairly recent phenomenon.

Kenoly, one of the first personality-

ties to emerge in the genre, admits that personality-driven praise & worship is a departure from tradition.

“When I began leading praise & worship, worship leaders were just kind of an anonymous bunch of people. The church leaders didn't really want to attach a personality to that particular role,” he says. “Most of the early recording companies doing praise & worship didn't want to put emphasis on a personality. They wanted to keep praise & worship music very generic. In fact, in 1984, I did several demos with one of Maranatha's producers, Kenneth Nash. When he submitted the songs we did to Maranatha, they liked the music, but they said my voice had too much personality, and so they didn't use it. I was kind of surprised at that.”

“I didn't understand exactly what that meant, but just the opposite happened five or six years later when Don Moen came to our church and asked if he could record the worship we were doing,” he continues. “When he did record it, we was excited for me to lead the praise & worship, and out of that emerged my own personality. They didn't do a generic presentation. It was personal. I remember, and I think it has caught on, I said I was one of the first people on a praise & worship project whose picture was actually on the artwork.”

### **TRADITION STILL STRONG**

For some labels, the focus is still on worship-leader-driven, various-vocalists projects. Such is the case with Worship Together, which began in July with “Worship Together Live: King of Love” and “Revival Generation: 12 Songs That Rocked A Nation,” both compilations of music previously released by Kingsway Music, a successful British praise & worship company based in Eastbourne. (EMI Christian Music Group, which has negotiated a sub-publishing deal to represent its songs in the

EVANS

Western Hemisphere.)

According to Steve Rice, senior VP of EMI Christian Music Publishing, Redman is moving from EMI's StarSong to Worship Together, but for the most part the label will be song- and event-driven, but not artist-driven.

“Worship leaders don't want the focus on them,” he says. “At Worship Together, they'll always try to keep the focus on the songs and worship events.”

### **MARKETING IS KEY**

Since most product in the genre still is not personality-driven, praise & worship labels have to employ innovative marketing techniques to reach consumers.

Worship Together has a Web site (www.worshipitogether.com) that has amassed more than 12,000 registered users since its inception in February. The site offers church worship leaders a free song each week that they can download and learn for use in their church worship services.

VEGH

Interaction with local churches is key to selling product, because, after all, the product is targeted for their use.

“The most thing about praise & worship music is that you've got 300,000 churches playing your song every week,” says Scott Hughes, VP of marketing at EMI Christian Music Group. “So many people are singing the songs, and they are becoming a part of their lives.”

To reach those churches, praise & worship labels utilize the Internet, direct mail, and sponsor worship conferences. Maranatha and Vineyard actually originated from specific churches, and a key part of what they—and other praise & worship labels—offer consumers are worship conferences.

We've held 27 training conferences this year,” says Tom Vegg, president/CEO of Maranatha, which releases at least 30 titles a year, including music for all the Promise Keepers events. (Promise Keepers is an organization of Christian men that sponsors huge rallies/worship events. Women of Faith, a popular women's conference, has its music supplied by Integrity.)



“What we do is create a demand and hunger to learn,” Vegg adds.

According to Danny McGuffey, senior VP of the Integrity label group, CCLI tracks 86,000 churches. “The church is our radio station, and CCLI is our playlist,” he says.

In addition to the church acting as “the radio” for praise & worship music, Vegg says, “the conferences are our tours” because, in addition to the touring done by new praise &

(Continued on page 120)

## **Defining The Praise & Worship Genre**

Just what exactly is praise & worship music, and how does it differ from other forms of Christian music?

“In our contemporary music scene, it is one of the most participative music forms we have,” says Gospel Music Assn. president Frank Breeden. “It's designed to engage people in music. . . . It's a body of music whose lyrics are vertically oriented so it's unique by its content. It's as grass roots as anything we have.”

Traditionally, the music's focus has been—and continues to be—on worship-leader-driven, various-vocalists projects. “Stars,” per se, are not common, and even those who are now stepping into the role of “personality” are loath to

describe themselves as entertainers, preferring to maintain the traditional role of worship leader.

“It has started to involve those artists who feel called to take their music beyond their own congregation, people like Darrell Evans, Matt Redman, and Noel Richards, as well as worship leaders from the big worship companies like Don Moen and Ron Kenoly,” Breeden adds. “These folks are able to sustain large audiences on the road. It has now moved from a church-based setting.

“That's been happening more in the last five years. We all point back to the landmark rally at [London's] Wembley Stadium last year when 65,000 fans from all over England came together for a day of

praise & worship.”

The vertical nature of praise & worship music is key to defining the genre and explaining its success. Chris Thomason, VP of Integrity Creative Group, describes it as “God to man—man to God,” a vertical relationship musically and spiritually.”

Evans, a flagship artist on Integrity's aptly named Vertical Music label, sums it up by saying that when you're in front of an audience, the invisible wall that usually separates the performer onstage and the audience dissolves.

“I'm not singing about God, I'm singing to God,” he says of the songs he records and the concerts where his audiences join in on every word. DEAGOR EVANS PRICE

# MUSICIANS AROUND THE GLOBE TACKLE POLITICS

(Continued from page 3)

highlighted at the first conference on censorship in music, which was held Nov. 19-22 in Copenhagen. Coincidentally, the London-based publication *Index on Censorship* devoted half of its November/December issue to music censorship past and present, as well as cover-mounting a CD featuring banned music.

A move toward local, single-issue publications like *Index* has coincided with a depoliticization of the Anglo-American mainstream. The emergence of a center-left consensus in party politics in major markets, the decline of organized labor, and the erosion of interest in social media are reasons cited for the marginalization of political acts. Others simply blame the vagaries of fashion and the poor aesthetics of music driven by ideology, as well as the poorer literacy of a generation weaned on TV rather than books.

Global events have also influenced the popularity of political music. The advent of democratic, capitalist, and free-market governments in countries in the former communist bloc and Latin America took the sting out of protest movements in those countries, and the free market in Eastern Europe has often resulted in a market for music that reflects the dominance of international repertoire.

South Africa's general optimism during its first democratically elected government has also seen the protest movement on the wane and the rise of music that coincides with its emphasis on hedonism.

In some of the world's trouble spots, music continues to be a force for change and to reflect the violence of the times. Israeli artist Aviv Geffen receives death threats from Jewish extremists at his concerts simply for preaching harmony and reconciliation. The very issue of music and culture remains politicized in the Middle East, where music and broadcasting form part of the clash of cultures between Palestinians and Israelis, and indeed in the conflict between religious extremists and liberals in Israel.

Even outside of the world's flash points, music acts as a reflection of a metaphor somewhere in the very that comments on some aspect of political life. We believe less in making money than in being effective through this kind of commentary."

In the eyes of many, political music from Germany has become synonymous with right-wing extremism. Such a scene also exists in other Western European countries, including Sweden, Belgium, the Netherlands, and the U.K., but, in Germany, police

action, combined with denunciation of the scene by almost all of Germany's music elite, has marginalized the scene, which has its antidote in the form of German-Turkish rap, such as Islam Force.

British socialist group Chumbawamba has reached a global audience, and its views are now well-known in the U.K., where it and other bands such as the Sex Pistols of the Liverpool dock workers, who were sacked for refusing to accept new working conditions.

For the moment, Southeast Asia's slumping economies and consequent social unrest do not appear to have found a focus in music. An indirect manner of expressing oneself in many Asian cultures, the lack of a protest tradition, and the specter of censorship—whether imposed by governments or by songwriters themselves—have all contributed to the lack of political content in mainstream music there. In Malaysia, legendary singer/songwriter M. Nasir found a focus in music with the late Mohammed Mahathir, not for his music, but for an off-the-cuff comment. Otherwise, the country's music scene—like many in the region—reflects the public attitude toward dissent, or rather the state's inaction.

Here, Global Music Pulse correspondents take the heartbeat of political music around the planet.

**SOUTH AFRICA:** Few acts concentrate on politics in a post-apartheid climate. Yet Cape Town-based hip-hopers *Prophets Of Da City* from the ghetto Ruff label (distributed by PolyGram SA) have since 1988 been pushing political and social commentary. The group's most controversial track, "Understand Where I'm Coming From," appeared on the 1993 release "Age Of Truth." Banned by public broadcaster SABC, the track was a brazenly satirical attempt by the then transitional government to overlook the deeds of the apartheid regime in the name of peace. Says the band's Shaheen, "South African hip-hop has always been very conscious. There's always a link of a metaphor somewhere in the rap that comments on some aspect of political life. We believe less in making money than in being effective through this kind of commentary."

**CANADA:** For three decades, singer/songwriter Bruce Cockburn has been Canada's towering voice on such issues as the banning of land mines, the saving of rain forests, and fighting political tyranny. Cockburn sees social activism as an integral part of his life and a source of his creativity. "What I do is put issues in front of people and let them decide that they have a right to be heard. It's a challenge for me to express those issues in an artistic way."

He recently donated a \$10,000 (Canadian) award he received to a fund that supports the anti-pepper-spraying by police during last year's Asia-Pacific Economic Conference in Vancouver. "That [free

speech] issue is important to Canada," says Cockburn. "It brings home to Canada the potential of Latin American-style government here."

LARRY McLAUGHLIN

**CHILE:** It's ironic that former Chilean strongman Augusto Pinochet should find himself detained in London, accused of human-rights abuses of 1970s-era Chilean folkloric group *Inti* without an official reason. "We were outside the country for 10 years, and no one ever gave an explanation," says Roberto Márquez, vocalist and main composer for the band, which focuses on folk themes inside poetic, lyrical imagery and Andean roots music. "It was an insult to one of the most fundamental of rights of being a human." And even though the group has returned to its native Chile, *Inti*'s recently released album "Molena Esperanza" (Dark-Skinned People) contains a track dedicated to Salvador Allende, who was deposed by Pinochet, and a song about the exploitation of ecologically sensitive land in southern Chile. Márquez says that Pinochet is getting what he deserves, adding, "I do not want him thrown in jail, but to make him go to trial."

PABLO MÁRQUEZ

**ITALY:** Singer/songwriter Raf's new album, "La Prova" (OGD-East-West), includes a track, "Jamais" (Never), dedicated to revolutionary hero Che Guevara. Raf comments, "He was a sincere revolutionary leader [who was] incredibly swallowed up by the consumer society that transformed him into an object to buy and exhibit. My song speaks of a hypothetical terrorist who, imprisoned for many years, has had time to reflect. I don't want to legitimize violent acts or forget those who killed, but I think it is time to consider as victims those who held ideals and almost without realizing passed from activism to armed conflict." Raf claims that many imprisoned terrorists from Italy's violent "years of lead [bulletins] in the '70s" are themselves victims of "secret service plots and infiltration."

MARK DEZZANI

**SINGAPORE:** Politicians here insist that political views be expressed only on a party platform, but Singapore's X'Ho has gone against the grain by being a social critic. His views on double standards in media reports are—usually scathing, witty, and humorous. In his last album, "punkmonkhunk" (2004), "X'Ho spunked out" against police harassment, as he is often targeted because of his appearance. He has just published a book containing his astute satires on Singapore society, titled "S'iew Me. You Rebel Me." The book is titled "Asking For It." As he says, "Singapore practices a kind of reverse xenophobia, where we are united to our own kind."

PHILIP CREAN

**CZECH REPUBLIC:** During its national tour in October, Czech rock act Prásky vyber (Prague Choice)



PRÁSKY VYBER

revived its old song "Ja Rádství Někdy Nikdy" (I Have Never Liked A Racist) as a duet with local Gypsy singer Vera Bila. At a time when Czechs face criticism from the European Union for discrimination against the Gypsy population, the message reached its target audience of mainly non-Gypsies. Formed in 1979, Prásky vyber was banned during the communist regime because its attitude was deemed nonconformist. Nonetheless, it garnered a sizable underground following. After the fall of communism, lead singer Michael Kocáb served for a time in the Czechoslovak Parliament. Last year, Prásky vyber was one of the biggest sellers for Bonton Music, now Sony Music/Bonton.

MICHELE LEGGE

**PAKISTAN:** This country's biggest rock success story after the late Nadeem Feroze is facing intense opposition from the government. Junoon was criticized by Pakistani authorities after the band performed in India this summer just when both countries engaged in nuclear testing. Says the act's manager, Sheryar Ahmed, "The charges that have been leveled against us, that we have committed sectarian and religious offenses, are not only ludicrous, but actually downright insidious... There are now efforts to try to ban us from performing in the country and in effect put Junoon out of commission by strangling us."

NIYAT BHUSHAN



THE LEVELLERS

**U.K.:** For 10 years, the Levellers have consistently provided a diet of political rock in an otherwise barren musical landscape. Bassist Jeremy Cunningham chooses "England My Home" from their 1990 Marxist album, "A World Called The World," as encapsulating the group's attitudes. "It's about being on the dole and wandering the streets. It expresses our love of the English countryside and way of life, yet being cut out by every government." The band helped coordinate resistance to the Criminal Justice Act, which effectively wiped out the way of life of nomadic "new travelers" and the free festival scene. The Levellers' new single, "One Way Of Life," shares its title with their greatest-hits package, released on China Records. In the light of their successful career, "We don't mind being political," says Cunningham. "But when you're nothing, you're a lot more political."

DOMINIC PRIDE

**SPAIN:** This decade has seen a wave of cultish "radical" bands, and occasionally one will break through and sell well. One example is Madrid's Ska-P, the members of which describe themselves as working-class radicals (subversively spelled with a "k"—which does not exist in Spanish, whose current album, "Eurosta" (BMC-RCA), sold 150,000 units in Spain in 15 weeks, according to the label. The title says it all, explains



SKA-P

singer Pulpa! "All the crap that this currency [the euro, which begins its introduction in 11 European countries Jan. 1] is going to bring with it as a complement to the dollar, and that will continue killing those in the Third World." Ska-P's targets are many and include the normally untouchable King Juan Carlos, much loved by Spaniards partly because he is perceived to have thwarted a February 1981 attempted military coup. Says Pulpa, "We don't believe in the monarchy because it doesn't work. Kings and queens are all very well, but only in fairy tales."

HOWELL LLEWELLYN

**JAPAN:** Music and politics seldom mix



P.O.E.

here, in keeping with the Japanese propensity to avoid public discussion because of the potential for embarrassment. One reason for this is that they are afraid to make his political views known through his music, however, is Japanese-Korean singer/guitarist Pak Poo. Formerly with the superlative Tokyo Bimbas Club, Poo now concentrates his energies on his own band, writing passionate songs on such subjects as the struggle against nuclear power and the fight by "comfort women"—Asian women forced into prostitution by the Japanese Imperial Army—redress from an unwilling Japanese government. Poo addresses these and other concerns on his 1995 album, "Who Can Save The World?" Released on independent label Off Note, it has sold 5,000 copies, according to the artist.

STEVE MCCLURE

**MEXICO:** Pher, front man/songwriter for Maná, does not believe that artists are obliged to cut songs with sociopolitical content, but he notes that "you do have an obligation when you feel strongly about a topic. You cannot stay quiet." Ecological preservation is the subject of Maná's new track of the band's million-selling album "Donde Jugarán Los Niños?" (Continued on next page)



## PRaise & WORSHIP MUSIC IS EXTENDING ITS REACH

(Continued from page 118)

worship artists, the bulk of expense to the concept-driven praise & worship music still comes from churches and conferences.

McGuffey says Integrity's main thrust is "harvesting songs coming out of contemporary churches in a variety of styles from messianic to liturgical to Generation X. Integrity captures the live experience and sends it back into the church."

Those live experiences aren't confined to the U.S. As a matter of fact, McGuffey anticipates that the January release of "Shout To The Lord" (1990), recorded live in Sydney, will be a strong seller. Its predecessor, "Shout To The Lord" (both on

Integrity's Hosanna label), is approaching gold status.

### RADIO SIGNS ON

All involved with the praise & worship genre anticipate its continued growth, not just because the tried-and-true church and conference methods continue to yield results, but also because radio and retail are becoming a more integral part of the equation.

There are now 1,300 radio stations playing praise & worship music either full or part time. According to Chris Hauser of Nashville's Hauser Promotions & Marketing, the Colorado Springs, Colo.-based World in Prayer Network is boosting the

genre, as are key individual stations across the country, including WWDJ New York and WJTL Lancaster, Pa.

Even mainstream retailers are coming on board. Integrity's McGuffey says Jakes recently drew more than 700 people to a Wal-Mart in-store in Tucker, Ga.

Still, despite such mainstream in-roads and commercial outreach, the church continues to be the cornerstone for praise & worship music.

"What continues to drive the market side more than anything," McGuffey says, "is the fact that our songs are sung every week in churches around the world."

## GLOBAL MUSICIANS TACKLE POLITICS

(Continued from preceding page)

(Where Will The Children Play?) and "Cuando Los Angeles Llora" (When The Angels Cry). Both songs were



MANÁ

included on "Greenpeace Se Hace Ecuarunchi" (Greenpeace Makes You Listen), a multi-artists compilation benefiting the organization. Maná allows the environmental group to set up information booths at the band's concerts. Maná has also founded an ecological organization in the Negros Islands (a group). Lately, Fher has been turning his sights on human-rights issues in Mexico.

JOHN LANNERT

cheerful (songs for life), dates back to the 1980 formation of the socially conscious rock band he led, Carabao. The group released 14 albums featuring songs about the lives of ordinary folks and social problems.

When the act split up in 1990, Ad embarked on a highly successful solo career, signing to Warner Music—the first songs he'd ever signed with a major. Currently, Ad's distinctive, high-pitched voice and sarcastic lyrics can be heard berating the International Monetary Fund rescue package for Thailand's economic crisis on this year's "American & Antipah" (Warner Thailand)—*antipah* means "troublemakers" or "bullies."

JOHN CLEWLEY

**TURKEY:** Zülfü Livaneli has been beating the drum of political/social-conscience music in Turkey for more than 20 years, in a life wreathed by prison, escape, and political asylum. Now, Üroko's goodwill ambassador and in 1994 a left-of-center candidate for the mayor of Istanbul, Livaneli still attracts crowds. "My music was a symbol of resistance to [the] military dictatorship [of the '80s]," he says. It is now a focus of resistance to the intolerance of Islamic fundamentalism. In May 1997, his concert drew 500,000 in opposition to the then Islamist government. Once overtly ideological, he now shuns the one-dimensional aspect of being seen as a political activist. He rejects the vacuity of current Turkish music, which informs the generation whose lives have been wrecked by mass migration to shantytowns. It is a music that Livaneli calls "militant." "I don't see any positive developments in Turkish music," he adds.

ADRIAN HIGGS

**THAILAND:** Ad Carabao—whose real name is Yuen-yong Opakul—is the most recognizable protest rocker in Thailand. His work in the genre, known locally as *pling pling*

**SWEDEN:** Fifteen years after splitting up, Swedish punk band Ebba Grön is still making an impact with the nation's youth. MNW Records Group recently released a four-CD boxed set featuring the complete material from the group's three studio albums, plus B-sides, live cuts, alternate takes, and previously unreleased tracks. The act's early songs tackled subjects like police brutality, refusal to serve in the military, multinational profit-driven companies, the threat of nuclear disaster, and irresponsible politicians. MNW Records Group CEO Jonas Grönroos says the label had a few qualms about releasing an Ebba Grön box, fearing that "it would be considered blatantly commercial by the band's fans."

ANDERS LUNDQVIST



THE EX

**THE NETHERLANDS:** Punk, noise, and jazz veteran group the Ex cut its teeth on the '80s squatting scene, and now it's the last of the Moikans in an ever-growing material world. "Everybody thinks about politics, but they don't sing about it. Whereas other people sing about their miserable realities, we like to keep that to ourselves," says guitarist Terrie. "But, in fact, political lyrics aren't that obvious on the band's new, Steve Albini-produced album, "Starters Alternators" (on Ex/Konkurrent in Europe, Touch and Go in the U.S.). "If you get beat-up by the police, you're automatically going more black-and-white. Those days are over now. Nowadays we leave more space for personal interpretations." Terrie continues. Instead of talking about poor Africans without ever meeting one, like he used to, Terrie is now seriously involved in a project recording Eritrean children's songs. "To me, that's more 'punk' than anything else."

ROBERT TILLI

**DENMARK:** A younger generation of fans is turning to the *Savage Rose* for its lush music and lyrical imagery, though its music has been put on by the police, says bassist 19th album, "Dameless," is "dedicated to the working poor, the homeless and suffering, the children shining in the deep of the City of Angels and the lawless in this Planet of Paradise," according to its liner notes. The set features musicians from L.A. and elsewhere.

group's members now live. Vocalist Annisette says, "We don't want to be separated from our audience like many artists do." The *Savage Rose* found notoriety in the daily *Två* with the score of the world's first nude ballet, "The Triumph of Death," premiered at the Royal Danish Theatre and later was performed on international stages. After a 17-album stint with Polydon, the group is now with Danish indie Mega. Its first album for that label, "Black Angel," hit double-platinum (100,000 units) and won a Dansk Grammy.

CHARLES FERRO

## IBM, NARAS Partner on Grammy Cybercast

BY DOUG REECE

LOS ANGELES—The National Academy of Recording Arts and Sciences (NARAS) has partnered with IBM in an effort to build on the depth and reach of its cybercast to be the 41st annual Grammy Awards.

Although IBM is no stranger to entertainment on the World Wide Web, this marks Big Blue's first foray into music Webcasting (*Billboard* Bulletin, No. 18).

According to Jeff Ramming, IBM segment executive for telecommunications and media, the company hopes the high-profile event will provide exposure for its business services and technologies.

While this is not the first time NARAS has incorporated an online counterpart to the Grammy Awards at its [www.grammy.com](http://www.grammy.com) Web site, this year NARAS hopes to enhance the experience with extended programming and technology that will allow more users to simultaneously view events.

"As we have grown the Webcast, our expectations will not only be the quality but the quantitative reach of the program have become very important," says NARAS president/CEO Michael Greene. "I think this year we're going to need to really shake hands with the world."

In previous years, NARAS limited promotions of the Webcast and did not have the capacity to accommodate the more than 70 million page views expected this year. This year's Webcast will be promoted online by IBM and NARAS.

In addition to a simulcast of the Feb. 24 awards program, which

will be televised in 195 countries, NARAS and sponsor IBM will host coverage of events leading up to the event, including the Jan. 25 announcement of nominees.

Event closer to the broadcast that will display on the Web site include the MusiCares Person of the Year dinner honoring Stevie Wonder, nominee parties, and other events leading up to the awards show. Rehearsal performance, behind-the-scenes footage, and artist interviews will also be featured on the site.

Other bells and whistles include user polls, trivia games, celebrity chats, videoclips of past Grammy moments, and a Grammy history overview.

Although the partner has not yet been announced, a planned retail component will allow users to purchase music through the site.

Ramming says the online Grammy coverage will go beyond the top 18 awards featured on the television program to give more exposure to awards in genres such as world and classical music.

"The Internet is going to allow people to self-produce," says Ramming. "The television coverage is wonderful, but it's limited to the top awards. This is really an opportunity to provide a broader view of what the Grammy experience is, including events in the host city."

Greene says the event is also a reflection of the growing importance of the Internet as a music medium.

"We can't be Luddites," says Greene. "We have to view this access to the world as an incredibly important and exciting phenomenon."

## GRAMMY ACTIVITIES TO COVER A MONTH

(Continued from page 10)

Fast information as is L.A. Grammy Fest registered event. To be included, the event has to happen in February in the Greater Los Angeles area and will be put on by an organization, as opposed to a musician playing a club gig.

Among the events earning that designation is a night of chorale music Feb. 5 at the Pacific Unitarian Church in Rancho Palos Verdes, as well as a Feb. 25 performance by the L.A. Baroque Orchestra at the Skirball Cultural Center.

NARAS also held a meeting at its Santa Monica offices with a number of local institutional entities, including the various symphonies in Los Angeles, the American Film Institute, symphonies, theater groups, and dance companies.

These organizations were encouraged to spread the word about grants being issued by NARAS for February events. In their application proposals, the companies could suggest a grant for an existing program or solicit NARAS funding for a new event.

According to Greene, the average grant award was \$5,000. Among the

funded cultural programs are a world music concert Feb. 20 at the Autry Museum of Western Heritage and an exhibit featuring Elia Fitzgerald's memorabilia and a lecture at the California Academy of Sciences Museum, also on Feb. 20.

"We are going to most of these events with video crews and documenting them as a reminder of the great cultural organizations that do live and work in L.A.," says Greene. "If that footage will be available on our Grammy Webcast. People who tune in to see rehearsals will be able to see what happened at the classical lunch, for example." (For more about Grammy-related online activity, see story this page.)

Greene vows to continue the program regardless of whether the Grammys are held. "We talked about this the year before last in New York, and it's really going to be a matter of setting up a structure if we're back in New York and sending someone in for five months to plan it," he says. "I believe this will be very successful, and we'll do it wherever we go."





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## VIDEO STORES AWASH IN FLOOD OF RENTAL COPIES

(Continued from page 3)

every new release, supplier copy-dept programs allow retailers to buy 100%-200% more of a rental title at a reduced cost to certain initial sales goals are met. Overall, these programs can bring the wholesale cost of a rental tape down from \$60-\$70 to \$30-\$50.

Generally, rental goals were already being met, and most 200% rental titles to make up for the reduced price on the extra units. In some cases, suppliers have offered free goods if these inflated goals are met.

Dealers large and small jumped at the chance to offer customers guaranteed rentals without paying full price for additional units.

But retailers are now paying the price in a different way, as these additional units begin to move to video stores and start to try to sell them to used-tape buyers.

"This has been happening for

months, and we've been fighting it by limiting how much we take," says Distribution Video & Audio president Brad Kugler.

Based in Clearwater, Fla., the used-tape broker has seen the wholesale price of tapes drop from \$30-\$35 to \$28-\$32 since copy-dept programs have been introduced.

But dealers, with other factors, has pushed Kugler to concentrate on the military and library markets, as well as other ancillary fields to resell used videos, instead of relying on retail.

The price of used tapes at retail has also fallen, with other factors, says Kugler. In the past, retailers have been able to fetch \$15-\$18 for a used tape, once it had finished its rental cycle (which has also been shortened from six to eight weeks to two to three weeks because of the program). But since copy-dept programs have become prevalent, some dealers report that the average

selling price has been reduced to \$7 and can go as low as \$3 per tape.

"It's pretty obvious that when there's more product out there, the price is going to be less," says West Coast Entertainment VP Steven Apple. "We have to carefully manage inventory, but we're lucky to have a lot of stores in which to sell these extra tapes." Based in Philadelphia, West Coast operates 31 stores nationwide.

Other large chains, such as Hollywood Video, are also able to ship product to various locations. Hollywood, for instance, sells most of its used-tape sales to its own subsidiaries, which sell the discounted tapes at its World Wide Web site.

In addition to getting a lower price for these titles, many dealers say copy-dept programs have cut into the volume of used-tape sales.

Since there are more copies available to rent, consumers who once

bought low-priced used tapes have more than likely been able to rent it—thus cutting out a potential sale.

"The whole point of these programs has been minimal," says TLA Video rental buyer Dave Bleiler, "but we do have quite a few used copies of 'Wag the Dog' [a copy-dept title that haven't been moving as well as we thought they would] that are in a six-store chain based in Philadelphia."

Dealers say the problem is magnified when copy-dept titles are re-priced for sell-through.

"We'll eventually get rid of these excess used tapes, but these programs are cutting the legs off of the secondary market," says Big Picture Video owner David Stevenson. "They're hurting that market."

Stevenson, who operates five stores in Liverpool, N.Y., now questions whether copy-dept programs were needed in the first place.

"I think the industry has gone overboard and overestimated the degree to which customers were dissatisfied when they saw copy-dept titles at a rental title," says Stevenson. "Companies like Rentrak see a boost in their business, but it's not raising my profits."

Revenue-sharing programs, such as those offered by Rentrak Corp., also cause dealers to stock up in a title at a reduced cost. The tradeoff, though, is that dealers must share

revenue and they must wait at least 90 days before selling used copies, a much longer period than required under supplier copy-dept programs. Others agree that copy-dept and revenue-sharing programs have created more problems than they have solved. The manpower and paperwork needed to administer the programs apparently have also cut into profit margins.

Some studios appear to have heard these concerns and are now beginning to take back product under new copy-dept guidelines.

Warner Home Video and its distributed lines New Line Home Video and HBO Video are offering dealers a chance to return excess product.

Under the deal, retailers that reached a predetermined goal can get 100%-200% more units at a reduced cost. However, instead of being stuck with them after their rental cycle is complete, they can return the extra stock with no penalty.

But in spite of the problems, some dealers say copy-dept programs and sharing programs are good for business.

"These programs are good because they bring down the price of videos," says Los Angeles-based Marbles Entertainment VP Matt Foster. "Home Video and HBO use tapes, and other retailers can sell them, too, if they're well-trained."

## BLACK PROMOTERS' SUIT UNDERSCORES DISCONTENT

(Continued from page 3)

are a residue vestige of another era... On some occasions, certain defendants have even ridiculed plaintiffs' demands, laughing in the plaintiffs' faces at the very suggestion of contracting with black promoters to promote concerts to be performed by white and major black artists."

Attorney Christine Lapina says, "The five corporations, and their owners—who have suffered for a number of years blatant discrimination in the industry that they work in. Essentially what you have is an industry that treats promoters differently on the basis of race and an industry where white-controlled businesses profit and exclude black promoters from the ability to fairly compete in the industry to earn similar profits."

Goldeneye Martin Gold, who also represents the African-American promoters, says no specific incident precipitated the suit.

"There is a history of trying to get this remedied by many other means," he says. "There is a totally discriminatory conspiracy to not do business with black promoters, except for certain minor acts."

However, the suit does mention a number of cases in which the plaintiffs feel they have been wronged.

According to the filing, the plaintiffs "nurtured a black music group known as the Commodores." However, when lead singer Lionel Richie went solo, the Howard Ross Agency offered the tour only to white promoters. Ross declined to comment on the case.

The suit also alleges that both the William Morris Agency and Creative Artists Agency (CAA) lied to the plaintiffs about dates for artists, charged plaintiffs more for shows than their white counterparts, and verbally promised shows to the plaintiffs and then gave them to white promoters.

William Morris representatives declined comment.

Music attorney Robert Donnelly, who is also working on the case, says he fears the black promoters to have a legitimate claim.

"Over the past five years, major

black promoters have promoted more than a white pop act," says Donnelly. "With major black acts, it's about 15%-20% sales. Clearly the white promoters are being excluded."

Gold says the \$700 million figure was arrived at by taking "an estimate of the fair and reasonable percentage of the total industry which is in the hands of black promoters would have gone to our clients."

This list of defendants is a veritable who's who of agencies and promoters, including the William Morris Agency, CAA, Monterey Peninsula Music, and Universal Talent Agency. Many others. Promoters listed include virtually every major buyer in the country, including all of the SFX Entertainment acquisitions.

Metropolitan Entertainment of New York/New Jersey and Bermuda-based TNA International are among the few North American promoters excluded from the list.

"I don't know much about this, but I do know the worst served," says Metropolitan president John Scher. "We do have a history of good, strong relationships with the black music community. We've worked for many years to have a fair and equitable relationship."

Additionally, neither International Creative Management nor Famous Artists Agency are named.

The five promoter plaintiffs, members of the Black Promoters Assn. of America (BPA), are Rowe Entertainment of Atlanta (Leonard Rowe), BAP Productions of Charlotte, N.C. (Bernard Bailey); Sun Song Productions Inc. of New York (Jesse Boesman); Summit Management of Memphis (Fred Jones); and Lee King Productions of Jackson, Miss.

The list of plaintiffs is almost as notable for whom it doesn't include. Boston-based Al Haymon, producer of the Howard Ross Agency, considered one of the most successful black promoters in the country. His name is not on the lawsuit. Neither are fellow BPA members Al Wash, Arthur Johnson, Larry Bailey, and Dan Williams.

"We don't want to discuss who is not part of this lawsuit," Gold says.

Calls to Haymon's offices were not returned by press time. The other promoters not named in the suit could not be reached by press time.

Some dealers claim in the concert industry is obvious.

"Black promoters are not offered to work with white acts, but a white promoter can choose any act, black or white, depending on availability," says Al Wash, a promoter who has to do is get on the phone and call CAA or William Morris. A black promoter never has a chance to do a Celine Dion, a Kiss, or an Elton John."

Do they try to get these acts? "All the time," says Wash. "I've been a promoter for 23 years, and not only are these acts not available to us, they are never solicited to us."

An agent who wished not to be identified says he has never, to his knowledge, been contacted by any of the plaintiffs about promoting an act.

King says he has attended music industry conventions and raised the issue.

"I asked who are not privy to white artists as they are privy to black artists, and the buck was passed," he says. "I was just told that I had never promoted white acts before and that it was a different era."

King says he has tried to work with white acts in the past.

"Never, ever in my 27-year career have I been able to do a white act," he says. "More than that, when an act comes out in the road, it is the job of the agent to call all available buyers in the marketplace. I've never received a call, and I have taken the initiative to call and say [when the act is coming through] I want to be able to bid on them. Never in my life have I been called by an agent."

The suit was news to most of the defendants contacted by Billboard. Many felt it was too early to comment on the suit.

"I'm in shock," says Jack Boyle, who heads up the Ceilar Door Companies, all of which are named in the suit.

Larry Magid of Electric Factory Concerts in Philadelphia co-produced the Sweet Sounds of Soul tour earlier

(Continued on page 128)

## WARNER MUSIC U.K.

(Continued from page 8)

share of the U.K. album market between 1990-97 and that approached the 15% mark earlier this year thanks to top-selling titles by the Corrs, Madonna, Catatonia, and Simply Red, among others. However, Warner executives are known to prize profitability over market share, and on that score, the U.K. operations said to have reached an all-time income high this year on revenue exceeding \$300 million.

When Dickens joined the company, he was, at the age of 33, the youngest managing director of a U.K. major label. Phillips, 37 and married, joined in 1992. He was recruited by Warner Music International chairman/CEO Ramon Lopez as being in the forefront "a wave of talented young executives" within the British music business.

Warner Music's new U.K. project at Universal has been Ocean Colour Scene, the Birmingham band whose debut MCA album, "Moseley Shoals," sold a million copies. "Nick had a great knack of putting energy into something constructive, rather than into the ego thing," says Ocean Colour Scene manager Chris Cradock. Of Phillips' departure from Universal, Cradock says he is disappointed. "It's a shame."

Among the new Warner chairman's first tasks will be recruiting a managing director for East West Records (whose last chief, Max Hole, departed for a personal marketing post at Warner Music last year [see earlier this year]) and getting familiar with the Entertainment Network, the new U.K. joint distribution venture between Warner and Sony, which gets under way in 1998.

Warner Music U.K. is headed by WEA managing director Moira Bellas, EastWest GM Ian Grenfell, and

Warner Music Ireland managing director Dennis Woods. Phillips himself is accountable to Warner Music Europe president Manfred Zummeller. Another Warner Music company in the U.K., Coalition Recordings, reports directly to Zummeller.

There are said to be contractual differences between Universal and Phillips surrounding his exit. However, David Glick of the London law firm Eatons, representing Phillips, says Universal "has not prevented him leaving" and does not anticipate any settlement obstacles.

Phillips becomes the third new executive to lead its U.K. operations, including EMI's Tony Wadsworth, Epic's Bob Stringer, and Virgin's Paul Corroy, as well as Phillips.

"We're pleased for Nick," says HMV Europe managing director Brian McLaughlin. "He's a good record man and has an excellent appreciation of the role of the retailer in the overall mix."

Phillips becomes the third new chief executive of a major U.K. record company to be appointed within the past 12 months. Dickens has been the longest-serving head of a British label operation after 1.2 years. His distinction will fall to Sony Music U.K. chairman/COO Paul Burger, who has held his post for almost six years.

Phillips was not available for comment at press time, nor was Dickens. The latter says he has no future plans, although he is reported to have discussed a consultancy with senior Warner Music Group officials in Los Angeles. He is currently chairman of the British Phonographic Industry (BPI), the U.K. record industry that term through next summer.

## BRASIL SEES BIGGEST WAVE OF CHILDREN'S STARS SINCE LATE-'80S BOOM

(Continued from page 13)

says Claudio Camus, marketing director at Abril Music.

To that end, Abril has put out a self-titled disc by Dueto Mel, 21, who began her musical career, singing in orphanages and institutions for impoverished children. Her songs are imbued with educational tidbits—from counting numbers to moral behavioral themes, such as the importance of good manners.

Says Mel, "My bet is that the parents will like my music, because my songs always have an educational approach. And to parents will introduce my work to their children."

Other independent labels are aiming their records at the toddler set as well.

Iron Records has put out an eponymous album by Oxigênio, a

group that gained its initial fame as a guest performer on Xuxa's hugely popular late-'80s kiddie TV program, "Show Da Xuxa." Another indie, Paulinas-Comet, has dropped an eponymous title from Ila Dos Sonhos that contains educational-oriented themes.

### THE TV CONNECTION

During the heyday of the children's market, Xuxa, now 33, parlayed her successful TV show on Globo TV into a musical career on Globo-owned Som Livre Records. She sold 500,000 units per release, according to the Brazilian trade group ABPD.

Other well-known hosts of popular children's TV programs—such as Sony Brasil's Angelica, who released her latest album, "Colorida," in September, and

BMG Brasil's Eliana—have also transformed themselves into successful recording artists.

Angelica, 22, hosts Globo's "Angelinha," while Eliana hosts "Eliana E Cia," which airs on Record TV. Eliana formerly hosted "Eliana E Cia" on SBT-TV before switching her show to Rede Tupi's replacement, Jackline, 17, has already put out her first album, "Yes," on Brazilian indie Fieldz. Jackline hosts "Bon Dia E Cia."

Eliana is one major-label artist active in attracting Brazilian tykes. Her recently released eponymous album on BMG Brasil contains a duet with Continental's star samba/pagode group, Molejo.

Eliana, 24, says she cut a track with Molejo "because besides being very talented and my personal friends, the children love them." Eliana figures that her core fans are between 1 and 8 years old.

Within three weeks of its release in September, ABPD certified Eliana's disc gold, with sales exceeding 100,000 units.

Nowadays, PolyGram Brasil is home to the country's biggest-selling children's act, Sandy & Junior, a teenage duo that, curiously, is not involved in TV programming.

The daughter and son of PolyGram's sertaneja duo, Sandy, 15, and Junior, 13, began their career seven years ago by following in their father's musical footsteps.

However, in a move to attract a larger adolescent following, the duo's repertoire includes romantic ballads and pop songs. Moreover, Sandy sang an authorized Por-

tuguese-language cover of "My Heart Will Go On," the smash Céline Dion track from the film "Titanic."

Sandy & Junior's new album, "Era Uma Vez Sandy E Junior Ao Vivo," was certified platinum (250,000 units sold) by ABPD three weeks after its release in September. Their recordings are in Rio de Janeiro and São Paulo were sold out.

## 'The traditional children's market, from 6 to 13, is over, so we are investing in a younger audience'

Sandy, leader of the duo, says the pair's musical shift was primarily a response to its changing tastes rather than a marketing strategy.

"We began with sertaneja," explains Sandy, "but as I grew older, I became more interested in romantic music and the style of singers such as Whitney Houston, Olivia Newton-John, and Mariah Carey." An ensuing romantic songs in her repertoire.

Junior notes that he has evolved, too, but in a more dance-oriented direction. Thus, Sandy & Junior's sound has become more varied, as each sibling brings new inclinations to the group.

Sandy observes that the success with youngsters of the amusing

sounds of Brazil's late adult pop/rock act Mamona Assasinas (the members of which were killed in a play crash in 1990) changed the country's kiddie-music scene.

"After the Mamona, children discovered that they could also enjoy 'adult' music," says Sandy. "So to please a younger audience today, you have a children's perspective only."

Like PolyGram, Virgin Brasil is focusing on Brazil's teen sector with the eponymous label bow of ET & Rodolfo, a thrifty comedy team on SBT that often sings witty tunes.

ET & Rodolfo's album was produced by Bill Bonadio, the mastermind behind Mamona Assasinas, Brazil's first pop band to score big with the country's children.

Also popular with children are two albums—one released by Sony Brasil and the other by BMG Brazil—by Chiquitita, a group of children's actors and actresses who appear on the *Som Livre* kiddie telenovela of the same name. Each disc has sold more than 500,000 units, according to ABPD.

"We've begun to see the nascent resurgence in the children's market is Xuxa. No longer a host of her own children's TV show, Xuxa now hosts a musical variety program on Globo called "Show Da Xuxa."

Musically, Xuxa also is trying to maintain her grammar school fans while expanding her adult following. Her second album for PolyGram is a pop/dance set due in the first quarter of 1999.

Assistance in preparing this story was provided by John Lawrent.



by Theda Sandford-Waller

**NEW DAY:** At long last, the new and improved Hot 100 is here (see story, page 3).

If you have access to Broadcast Data Systems (BDS), SoundScan, and Billboard Information Network (BIN) and are wondering how to compute the Hot 100, this is the new chart formula. Take a song's audience impressions, as compiled by BDS, and divide that number by 100, then take SoundScan's sales and divide that number by 9, then take small-market points from BIN and add all three figures to get the total chart points. (A song's total radio audience is actually divided by 10,000, but the numbers released in BDS reports are already rounded to the nearest 100.)

Ranks from "last week" and "two weeks ago" in this inaugural chart are from last issue's test chart, rather than the numbers from the published chart. If a single was already on the Hot 100 before the inclusion of airplay-only titles, the chart histories for those singles will be linked to their performances on the published charts, even though ranks of these titles may be dramatically different from last issue's.

The "weeks on" column for radio-only tracks reflects the number of weeks that song has appeared on the test chart. Titles that are new to the published Hot 100 that were already appearing on the test charts will not show up as new entries.

**WATCH WHAT HAPPENS:** To give you a idea of what you can expect from the new chart, here are a few observations about how the chart will work. Unless labels indicate otherwise, all titles are subject to the standard, about half the weekly chart will consist of airplay-only tracks.

Typically, single-format airplay-only songs will have shorter chart lives than tracks that are played at multiple formats. However, the addition of mainstream and adult R&B titles will prevent R&B and hip-hop titles from peaking on the Hot 100 before those songs cross to other formats. In the previous system, sales of such songs often peaked before they were added to stations outside of R&B's immediate circle.

Other than the occasional crossover title, we anticipate airplay-only country songs will generally have shorter chart runs than tracks from other genres, as country programmers tend to move away quickly from songs after they reach their radio crest.

The addition of airplay-only songs will elevate the Hot 100's bullet count. (Bullets indicate the titles that show the largest sales and/or radio audience increases.) In 1998, the 100-position chart has averaged 29 bullets a week, well below the percentage the chart has seen through most of its history. Based on test charts compiled since August, we anticipate that with the addition of the active radio-only tracks, about 45 titles per week will bullet.

The top 75-airplay rule, which stipulates that radio-only songs are ineligible to chart until they reach the top 75 of Hot 100 Airplay, will help retail-able singles make early inroads on the Hot 100.

Strong sales will likely extend a single's radio life, depending on the quantity of units manufactured. All records in the 15-disc singles are likely to be driven more by their sales impact than by radio airplay. Some of these titles will reside in the top 10. This issue, 17 titles, including Nos. 1, 2, 3, 5, and 6, have more retail points than radio points.

## A TRAVELING LIFE INSPIRES PHILO/ROUNDER'S CHERYL WHEELER

(Continued from page 13)

Wheeler's Bengal cat Lou (after Lou Reed), and "Unworthy" and "I'm Not a Fool" were recorded live last year at Philadelphia's Seaport Museum Theater.

"A big part of what I do is 'funny ha-ha' stuff onstage—and I can't get that feeling in the studio because it doesn't seem as funny there," says Wheeler, who recorded the rest of "Sylvia Hotel" in the studio with producer Ben Wisch. "I really wanted those two songs [on the album], but I didn't think I'd get as good a performance [in the studio] because they're really not studio songs."

Because of the fun value of these tracks, Rounder is aiming a promotional campaign at comedy-oriented stations and such TV outlets as Comedy Central and ABC's "Politically Incorrect." The radio focus, however, centers on the sober "If It Were Up To Me," an anti-gun statement that was inspired by the recent high school shootings in Jonesboro, Ark.

"All these people were on the radio talking about why it happened, that maybe it was the movies, or books, or other things in life that caused a 12-year-old to shoot someone," says Wheeler, who then quotes the song's closing line, "Maybe if it were up to me, I'd take

away the guns."

A CD single of "If It Were Up To Me" will be available for purchase free or at minimal cost, at Wheeler's approximately two dozen shows between now and the album's Jan. 26 street date. The track will go to roots-music radio formats on Jan. 8 and triple-A stations on the album's street date.

At Philadelphia triple-A station WXPN, a Wheeler stronghold, PD Bruce Warren notes that she is "definitely a revered singer/songwriter" and that he's waiting for "Sylvia Hotel" "is like waiting for the next E Street Band record—since she has a rabid following and is one of the few artists you can say you can't wait for their next album. There's a big emotional impact when you hear her music, and we're glad to be able to support her, as we have over the years."

Further promotion of "Sylvia Hotel" will entail live awareness campaign consisting of direct-consumer mailings and advertising in folk and singer/songwriter publications, as well as a contest awarding a trip to the artist's home.

Rounder's World Wide Web site—a stay at Sylvia Hotel during the Vancouver Folk Fest in July.

Wheeler's main thrust, though,

remains touring.

"I'm happy to be out there driving the bus," says the artist, who is booked by Fleming/Tamulevich, is about to set out on a December trek; pianist Kenny White, one of the accompanists on "Sylvia Hotel," will join her on select dates.

Wheeler, who lives in Swansea, Mass., and is in her late 40s, is also represented by the recently released Philo core home video "What Do I Care I Don't Have Any Kids Construction Company Inc." The program covers her best-loved earlier songs and features a hilariously incongruous, but title-appropriate, portrait of a fur-clad, cigarette-smoking, forest-dwelling Wheeler at the wheel of a bulldozer.

"As a woman of certain age—older than 21—it's nice to have someone out there waving the flag," says Wheeler. "Going to talk about things I'm concerned with but appealing to a broad spectrum with a voice that isn't often heard. This is the most forgiving business or women have a certain age."

But Wheeler articulates a lot of important things onstage and is really funny about it—and knocks the nail on the head."







# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report the number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

[illegible][illegible]

	TITLE	ARTIST (GEOGRAPHY) (LABEL)
71	2	DO YOU WANNA RIDE
72	1	THE KISS (NEW YORK) (RCA)
73	1	THINKING ABOUT IT
34	14	RENEE (NEW YORK) (RCA)
35	14	RENEE (NEW YORK) (RCA)
36	14	RENEE (NEW YORK) (RCA)
37	14	RENEE (NEW YORK) (RCA)
38	14	RENEE (NEW YORK) (RCA)
39	14	RENEE (NEW YORK) (RCA)
40	14	RENEE (NEW YORK) (RCA)
41	14	RENEE (NEW YORK) (RCA)
42	14	RENEE (NEW YORK) (RCA)
43	14	RENEE (NEW YORK) (RCA)
44	14	RENEE (NEW YORK) (RCA)
45	14	RENEE (NEW YORK) (RCA)
46	14	RENEE (NEW YORK) (RCA)
47	14	RENEE (NEW YORK) (RCA)
48	14	RENEE (NEW YORK) (RCA)
49	14	RENEE (NEW YORK) (RCA)
50	14	RENEE (NEW YORK) (RCA)
51	14	RENEE (NEW YORK) (RCA)
52	14	RENEE (NEW YORK) (RCA)
53	14	RENEE (NEW YORK) (RCA)
54	14	RENEE (NEW YORK) (RCA)
55	14	RENEE (NEW YORK) (RCA)
56	14	RENEE (NEW YORK) (RCA)
57	14	RENEE (NEW YORK) (RCA)
58	14	RENEE (NEW YORK) (RCA)
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97	14	RENEE (NEW YORK) (RCA)
98	14	RENEE (NEW YORK) (RCA)
99	14	RENEE (NEW YORK) (RCA)
100	14	RENEE (NEW YORK) (RCA)

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

BM/EMI April, ASCAP/Poli Vassan, ASCAP/IL	47 YORN (BMG, PRC/PolyGram, ASCAP/EMI)
BOCA BARBER (Front Range, ASCAP/Cherry, ASCAP)	ASCAP/SMAC, ASCAP

34 A LITTLE PAST LITTLE ROCK (Alamo, ASAC/Army Creek,  
 35 ASAC/Jess Brown, ASAC/Fynn Adams, ASAC/HWYM  
 36 LANE, ASAC/John Adams, ASAC/John Adams, ASAC/John  
 37 BSM/BM-Brown, SM/Bryant & Brown, ASAC/John  
 38 ASAC/Thomas J. Lyle, BSM/Bryant & Brown, BSM/Walker  
 39 LANE, ASAC/John Adams, ASAC/John Adams, ASAC/John  
 40 LOVE ME (Oscar, ASAC/Melanie, ASAC/Victor)  
 41 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 42 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 43 LANE, ASAC/John Adams, ASAC/John Adams, ASAC/John  
 44 MUMM (Troy, ASAC/John Adams, ASAC/John Adams, ASAC/John  
 45 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 46 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 47 BSM/BM-Brown, SM/Bryant & Brown, ASAC/John  
 48 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 49 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 50 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 51 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 52 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 53 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 54 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 55 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 56 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 57 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 58 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 59 ASAC/John Adams, ASAC/John Adams, ASAC/John  
 60 ASAC/John Adams, ASAC/John Adams, ASAC/John

25 **SAVE YOURSELF** (Don't Ask and Don't Tell) *EMINEM* Virgin, BMG  
26 **SLAVE** (Corner of Clark and Kent) *EMINEM* Virgin, BMG  
27 **SLEEP** (You're Not Alone) *THE NOTORIOUS B.I.G.* Arista  
28 **SPINNING UP TO YOU** (I Wanna Be a DJ) *DAVID NAVARRO* Atlantic  
29 **STAY** (I'm a Tractor, I'm a Tractor) *THE NOTORIOUS B.I.G.* Arista  
30 **SUPREMACY** (What's What) *SWAN* 1202, *EMINEM* Lun  
31 **SUPREMACY** (What's What) *SWAN* 1202, *EMINEM* Lun  
32 **SWEETEST THING** (PolyGram International, ASCAP) *WENDY  
78* **TAG** (I'm a Tractor, I'm a Tractor) *THE NOTORIOUS B.I.G.* Arista  
33 **TAG** (I'm a Tractor, I'm a Tractor) *THE NOTORIOUS B.I.G.* Arista  
34 **TAG** (I'm a Tractor, I'm a Tractor) *THE NOTORIOUS B.I.G.* Arista  
35 **TEARIN' UP MY HEART** (Chameleon, ASCAP/BMG, ASCAP) *WENDY  
79* **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
36 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
37 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
38 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
39 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
40 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
41 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
42 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
43 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
44 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
45 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
46 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
47 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
48 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
49 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*  
50 **THANK U, M.C.A.** (Chameleon, ASCAP) *WENDY*

TOSCH If I can't dance, ASAC/AFire  
 ASAC/Chris Joseph, ASAC/Save A Song, ASAC/WY  
 ASAC/Save A Name, ASAC/Save A Name  
 TRIPPIE I'm a DJ, ASAC/Save A Name  
 Extramurder, ASAC/Virginia Beach, ASAC/WY  
 WE REALLY SHOULDN'T BE DOING THIS  
 ASAC/Save A Name, ASAC/Save A Name (BMG)  
 WE WESTERN (Gone With The Wind) ASAC/WY  
 ASAC/Save A Name, ASAC/Save A Name  
 WBS Music Corp./Warner Bros./Musical Group of INC.  
 WHEN YOU BELIEVE ASAC/Save A Song of INC.  
 WHERE THE GREEN GRASS GROWS (Green Mothers,  
 ASAC/Save A Name, ASAC/Save A Name/Daddy Rabbit  
 WHEREVER YOU GO (Save It All) ASAC/WY  
 ASAC/Black Panther, BMG/Save A Name, ASAC/Save A Name  
 ASAC/Save A Name, ASAC/Save A Name  
 WIDE OPEN SPACES (Pre-Loved Records)  
 WIM (Grooves, BMG)  
 WINDY (Wind) ASAC/Save The Map, BMG/Wind, Inc.  
 YOU GET WHAT YOU GIVE (Grease Press Market,  
 SM/FACTORY Furniture, BMG)  
 YOU'VE GOT TO HAVE IT (You've Got To Have It) (Meridian  
 Cumberland, ASAC/Save A Name/ITW, Inc.) (BMG)  
 You're So Close (BMG) Inc. (BMG)  
 You're So Close (BMG) Inc. (Meridian Cumberland,  
 SM/Save A Name/ITW, Inc.) ASAC/Save A Name  
 International, ASAC/Save A Name/ITW, Inc.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan

DECEMBER 5, 1998

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			<b>IMPACT: A NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)</b>		
			<b>No. 1/Hot Shot Debut</b>		
1	NEW	1	GARTH BROOKS CAPTIVE UNWOUND (11/26/98) <b>#1</b>	DOUBLE LIVE	1
2	NEW	1	METHOD MAN <b>#1</b> JAM 556027/MERCURY (11/26/98) <b>#1</b>	TICAL 2000: JUDGEMENT DAY	2
3	NEW	3	JEWEL <b>#1</b> ATLANTIC 125950 (11/26/98) <b>#1</b>	SPIRIT	3
4	NEW	1	MARIANNE CARMEL COLUMBIA 65647 (11/26/98) <b>#1</b>	#1'S	4
5	3	4	CELINE DION <b>#1</b> 500 MUSIC 69523P (11/26/98) <b>#1</b>	THESE ARE SPECIAL TIMES	5
6	NEW	1	THE OFFSPRING COLUMBIA 65641 (11/26/98) <b>#1</b>	AMERICAN 6	6
7	NEW	1	ICE CUBE <b>#1</b> PRODUCE 5107 (11/26/98) <b>#1</b>	WAR & PEACE VOL. 1 (THE WAR DISC)	7
8	1	1	ALANIS MORISSETTE <b>#1</b> MCA 67554/VANERBY (11/26/98) <b>#1</b>	SUPPOSED FUR INFATUATION JUNKIE	8
9	6	35	'N SYNC <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	'N SYNC	9
10	4	3	JAY-Z <b>#1</b> RCA 67726 (11/26/98) <b>#1</b>	VOL. 2... HARD KNOCK LIFE	10
11	2	—	R. KELLY <b>#1</b> A&M 64257 (11/26/98) <b>#1</b>	HOME FOR CHRISTMAS	11
12	7	—	'N SYNC <b>#1</b> RCA 67726 (11/26/98) <b>#1</b>	MY LOVE IS YOUR LOVE	12
13	NEW	1	WHITNEY HOUSTON <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	COME ON OVER	13
14	8	55	SHANIA TWAIN <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	BACKSTREET BOYS	14
15	10	11	BACKSTREET BOYS <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	TOUCHED BY AN ANGEL, THE ALBUM	15
16	105	133	SOUNDTRACK <b>#1</b> 500 MUSIC 69523P (11/26/98) <b>#1</b>	NEVER SAY NEVER	16
17	14	74	BRANDY <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	WIDE OPEN SPACES	17
18	12	43	DIANE CHICKS <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	STUNT	18
19	15	29	BARENKED LADIES <b>#1</b> REPRISE 46963/WARNER BROS. (10/26/98) <b>#1</b>	ENTER THE DRU	19
20	9	8	DRU HILL UNIVERSITY 52452/ARLUND (10/26/98) <b>#1</b>	THE BEST OF 1980-1990THE B-SIDES	20
21	5	2	U2 <b>#1</b> ISLAND 54312 (11/26/98) <b>#1</b>	HUMAN BEING	21
22	NEW	1	SEAL <b>#1</b> WARNER BROS. 46963 (11/26/98) <b>#1</b>	THE MISADVENTURE OF LAURYN HILL	22
23	12	10	LAURYN HILL <b>#1</b> RUFFHOUSE 40053/COLUMBIA (11/26/98) <b>#1</b>	ARMAGEDDON — THE ALBUM	23
24	36	37	SOUNDTRACK <b>#1</b> COLUMBIA 65641 (11/26/98) <b>#1</b>	DIZZY UP THE GIRLY	24
25	19	20	GOOD GOOD DOLLS WARNER BROS. 47058 (10/26/98) <b>#1</b>	GOO DAD DA BAD & DA DA	25
26	NEW	1	GETO BOYS <b>#1</b> RAP-A-LOT 45700/VERVO (11/26/98) <b>#1</b>	HOPE FLOATS	26
27	23	27	SOUNDTRACK <b>#1</b> CAPITOL 55002 (10/26/98) <b>#1</b>	BIG WILEY STYLE	27
28	31	32	WILL SMITH <b>#1</b> COLUMBIA 65641 (11/26/98) <b>#1</b>	CITY OF ANGELS	28
29	28	29	SOUNDTRACK <b>#1</b> WARNER BROS. 46963/WARNER BROS. (10/26/98) <b>#1</b>	AQUEMINI	29
30	17	18	OUTKAST <b>#1</b> JAYCE 20057/ARLUND (11/26/98) <b>#1</b>	THE CHRISTMAS ANGEL	30
31	29	23	VARIOUS ARTISTS POLYGRAM/UNIVERSAL 641 67595/ARLUND (11/26/98) <b>#1</b>	RUSH HOUR	31
32	12	27	DREY <b>#1</b> RUFFHOUSE 40053/MERCURY (10/26/98) <b>#1</b>	HELILBY DELUXE	32
33	18	7	SMILEY CROW <b>#1</b> A&M 54595 (10/26/98) <b>#1</b>	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	33
34	44	87	SOUNDTRACK INTERSCOPE 50080 (10/26/98) <b>#1</b>	THE NU NATION PROJECT	34
35	11	5	SOUNDTRACK <b>#1</b> JAM 556027/MERCURY (11/26/98) <b>#1</b>	FATHI	35
36	80	86	MANHEIM STEAMROLLER AMERICAN DREAMWORKS 108 (10/26/98) <b>#1</b>	...HITS	36
37	21	19	SOUNDTRACK <b>#1</b> JAM 556027/MERCURY (11/26/98) <b>#1</b>	HELLO NASTY	37
38	28	25	ROB ZOMBIE <b>#1</b> GUNTER 29237 (10/26/98) <b>#1</b>	FOLLOW THE LEADER	38
39	24	—	GEORGE MICHAEL <b>#1</b> LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	THE BEST OF 1980-1990	39
40	30	26	KIRK FRANKLIN <b>#1</b> GUNTER 29237 (10/26/98) <b>#1</b>	MY OWN PRISON	40
41	42	41	FRANK HILL <b>#1</b> WARNER BROS. 46963 (11/26/98) <b>#1</b>	THE BIRMAN STREET ORCHESTRA	41
42	34	28	PHIL COLLINS <b>#1</b> CAPTOL 55002 (10/26/98) <b>#1</b>	THE VELVET ROPE	42
43	37	31	BEASTIE BOYS <b>#1</b> GUNTER 29237 (10/26/98) <b>#1</b>	SOL SURVIVOR	43
44	51	27	KORN <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	HEAVENLY MOVIE	44
45	57	—	U2 <b>#1</b> ISLAND 54312 (11/26/98) <b>#1</b>	REUNION	45
46	47	46	CREED <b>#1</b> WINDUP 12549 (10/26/98) <b>#1</b>	A LITTLE SOUTHERN OF SANITY	46
47	38	30	THE BIRMAN STREET ORCHESTRA <b>#1</b>	THE LIMITED SERIES	47
48	45	42	MATCHBOX 20 <b>#1</b> UNIVERSAL 45700 (10/26/98) <b>#1</b>	MUSICAL CHAIRS	48
49	46	54	EVERLAST <b>#1</b> TONY BENT 12549 (10/26/98) <b>#1</b>	CNE NIGHT	49
50	20	—	U2 <b>#1</b> ISLAND 54312 (11/26/98) <b>#1</b>	ONE NIGHT ONLY	50
51	41	33	SOUNDTRACK <b>#1</b> BLACKBOARD/ARLUND (11/26/98) <b>#1</b>	ONE NIGHT ONLY	51
52	48	40	AL SANTAS <b>#1</b> LONDON 42890/ARLUND (11/26/98) <b>#1</b>	ONE NIGHT ONLY	52

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			<b>IMPACT: A NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)</b>		
53	50	—	VARIOUS ARTISTS <b>#1</b> THE SOURCE PRESENTS HP HOT HITS — VOLUME 2	53	
54	43	32	VARIOUS ARTISTS <b>#1</b> JAM 556027/MERCURY (11/26/98) <b>#1</b>	LIVE FROM ALBERTA	54
55	25	13	BECK <b>#1</b> SONY CLASSICAL 60091 (11/26/98) <b>#1</b>	MUTATIONS	55
56	61	45	NEIL DUMAST <b>#1</b> 500 MUSIC 69523P (11/26/98) <b>#1</b>	THE MOVIE ALBUM: AS TIME GOES BY	56
57	16	3	MIA X <b>#1</b> LANTANA 37737/ARLUND (11/26/98) <b>#1</b>	MAMA DRAMA	57
58	56	56	THIRD EYE BLIND <b>#1</b> ELEKTRA 426300 (11/26/98) <b>#1</b>	THIRD EYE BLIND	58
59	55	50	THIRD EYE BLIND <b>#1</b> ELEKTRA 426300 (11/26/98) <b>#1</b>	ESPN PRESENTS: JOCK JAMS VOL. 4	59
60	66	68	CELINE DION <b>#1</b> 500 MUSIC 69523P (11/26/98) <b>#1</b>	LET'S TALK ABOUT LOVE	60
61	50	47	MADONNA <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	RAY OF LIGHT	61
62	40	24	FATH FAITH <b>#1</b> RCA 67726 (11/26/98) <b>#1</b>	KEEP THE FAITH	62
63	34	16	R.E.M. <b>#1</b> WARNER BROS. 47127 (10/26/98) <b>#1</b>	UP	63
64	68	57	SPARKLE <b>#1</b> WGN 1999: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS	57	
65	49	52	ELITE EYE CHERY <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	DESIRES	65
66	62	64	EVE <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	EVE	66
67	84	73	ALABAMA <b>#1</b> RCA 67726 (11/26/98) <b>#1</b>	FOR THE RECORD: 41 NUMBER ONE HITS	67
68	51	49	7	WHI DIVE LIVE	68
69	54	59	SHAWN MULLINS <b>#1</b> SONY CLASSICAL 60091 (11/26/98) <b>#1</b>	SOUL'S CORE	69
70	73	74	LENNY KRAVITZ <b>#1</b> VIRGIN 44562 (10/26/98) <b>#1</b>	5	70
71	53	48	HOLE <b>#1</b> GUNTER 29237 (10/26/98) <b>#1</b>	CELEBRITY SKIN	71
72	85	76	ALAN JACKSON <b>#1</b> UNIVERSAL 641 67595/ARLUND (11/26/98) <b>#1</b>	HIGH MILEAGE	72
73	79	75	SOUNDTRACK <b>#1</b> GUNTER 29237 (10/26/98) <b>#1</b>	SABRINA THE TEENAGE WITCH	73
74	63	63	ANDREA BOCCALI <b>#1</b> PHILIPS 50070 (10/26/98) <b>#1</b>	ROMANZA	74
75	81	81	SARAH McLAUGHLIN <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	SURFACING	75
76	77	82	MONICA <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	THE BOY IS MINE	76
77	52	43	MARILYN MANSON <b>#1</b> GUNTER 29237 (10/26/98) <b>#1</b>	MECHANICAL ANIMALS	77
78	60	58	7	PROLONGING THE MAGIC	78
79	65	61	JONNY LANG <b>#1</b> A&M 54595 (10/26/98) <b>#1</b>	WANDER THIS WORLD	79
80	76	72	EVERCLEAR <b>#1</b> CAPITOL 55002 (10/26/98) <b>#1</b>	SO MUCH FOR THE AFTERGLOW	80
81	53	55	SPICE GIRLS <b>#1</b> VIRGIN 44562 (11/26/98) <b>#1</b>	SPICEWORLD	81
82	108	126	WING GALT WITH PATRICK WILSON AND HIS ORCHESTRA <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	82
83	92	89	98 DEGREES <b>#1</b> MOTOWN 52096 (10/26/98) <b>#1</b>	98 DEGREES AND RISING	83
84	101	96	SPICE GIRLS <b>#1</b> VIRGIN 44562 (11/26/98) <b>#1</b>	SPICE	84
85	74	69	VARIOUS ARTISTS <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	ULTIMATE DANCE PARTY 1999	85
86	67	39	TOTAL BAD BOY 73027/ARLUND (10/26/98) <b>#1</b>	KIMA, KEISHA & PAM	86
87	64	44	THE TEMPTATIONS <b>#1</b> SONY CLASSICAL 60091 (11/26/98) <b>#1</b>	PHOENIX RISING	87
88	69	62	MYA <b>#1</b> UNIVERSAL 641 67595/ARLUND (11/26/98) <b>#1</b>	MYA	88
89	72	79	DEBORAH COOPER <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	ONE NIGHT ONLY	89
90	82	84	7	GREATEST HITS VOLUME ONE	90
91	54	92	SAVAGE GARDEN <b>#1</b> COLUMBIA 67554 (10/26/98) <b>#1</b>	SAVAGE GARDEN	91
92	96	88	SOUNDTRACK <b>#1</b> SONY CLASSICAL 60091 (11/26/98) <b>#1</b>	BACK TO TITANIC	92
93	102	58	SOUNDTRACK <b>#1</b> SONY CLASSICAL 60091 (11/26/98) <b>#1</b>	TITANIC	93
94	NEW	1	SOUNDTRACK <b>#1</b> DREAMWORKS 108 (10/26/98) <b>#1</b>	THE PRINCE OF EGYPT	94
95	104	95	DAVE MATTHEWS BAND <b>#1</b>	BEFORE THESE CROWDED STREETS	95
96	82	60	KEITH SWEAT <b>#1</b> ELEKTRA 426300 (11/26/98) <b>#1</b>	STILL IN THE GAME	96
97	35	—	RUSH <b>#1</b> ANTHEM 426300 (11/26/98) <b>#1</b>	DIFFERENT STAGES	97
98	27	—	BRUCE SPRINGSTEEN <b>#1</b> COLUMBIA 65641 (11/26/98) <b>#1</b>	TRACKS	98
99	97	90	JANET <b>#1</b> VIRGIN 44562 (11/26/98) <b>#1</b>	THE VELVET ROPE	99
100	39	—	PIETRO ROCCO <b>#1</b> WINDUP 12549 (10/26/98) <b>#1</b>	SOL SURVIVOR	100
101	71	53	BIZZY BOMB <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	HEAVENLY MOVIE	101
102	90	70	BLACK SABBATH <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	REUNION	102
103	91	71	AEROSMITH <b>#1</b> GUNTER 29237 (10/26/98) <b>#1</b>	A LITTLE SOUTHERN OF SANITY	103
104	143	156	BRANDY <b>#1</b> MCA 67726 (11/26/98) <b>#1</b>	THE LIMITED SERIES	104
105	108	105	HOOTIE & THE BLOWFISH <b>#1</b> A&M 674432 (11/26/98) <b>#1</b>	MUSICAL CHAIRS	105
106	89	109	7	CNE NIGHT	106

Albums with the greatest sales gains this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. A RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For soundscapes and double albums with a running time that exceeds two hours, the RIAA multiplatinum designations by the number of discs. \* Indicates LP is available. Most store prices, and CD prices for S&W and W&A labels, are suggested lists. These prices may differ, and at other CD prices, are equivalent prices, which are calculated from wholesale prices. Greatest Gainer shows charts' largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseeker this week. # indicates past or present Heatseeker title. © 1998, Billboard/IMPACT Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
107	NEW	1	<b>SUBLIME</b> GUSTO/WEA 11155824 (12 98 02)	ACUSTIC: BRIDLEY NOWELL & FRIENDS	107
108	107	91	<b>DEANA CARTER</b> CAPTIVE (INVASIVE) 2111202471 (10 96 16)	EVERYBODY BELIEVE AT RUSH	57
109	78	137	<b>KELLY PRICE</b> <b>#1</b> WICK 24516640 (10 98 16)	THE SOUL OF A WOMAN 15	109
110	111	135	<b>LIMP BIZKIT</b> FUP 30242424 (10 98 16)	THREE DOLLAR BILL Y'ALL	100
111	110	125	<b>BROOKS &amp; DUNN</b> A&M 10845611 (10 96 16)	IF YOU SEE HER 11	111
112	103	77	<b>TIM MCGRAW</b> A&M 77886 (10 95 16)	EVERYWHERE 7	112
113	135	—	<b>CHER</b> WARNER 0105 47231 (10 96 16)	BELIEVE 113	113
114	70	36	<b>JUVENILE</b> CASH/MOORE 70053 (10 96 16)	400 DEGREEZ 36	114
115	87	45	<b>MOTLEY CRUE</b> WEA 70053 (10 96 16)	GREATEST HITS 30	115
116	120	130	<b>MICHAEL W. SMITH</b> NEWMAN 12015 (10 96 16)	CHRISTMAS TIME 116	116
117	86	7	<b>CYPRESS HILL</b> <b>#1</b> RUFFHOUSE 60077 (10 96 16)	CYPRESS HILL IV 11	117
118	88	34	<b>THE ROLLING STONES</b> VIRGIN 46740 (10 96 16)	NO SECURITY 34	118
119	59	—	<b>GHETTO COMMISSION</b> NO LIMIT 50011 (10 96 16)	WIFE GUTS 59	119
120	98	101	<b>JOHN MELLENCAMP</b> <b>#1</b> COLUMBIA 66001 (10 96 16)	JOHN MELLENCAMP 41	120
121	NEW	1	<b>SOUNDTRACK</b> DECCA/SONY 60005 (10 96 16)	THE PRINCE OF EGYPT—INSPIRATIONAL	121
122	114	107	<b>USHER</b> A&M 14736 5454 (10 96 16)	MY WAY 4	122
123	112	110	<b>MACQ</b> <b>#1</b> LANCE 53512 (10 96 16)	THE RECIPE 15	123
124	99	83	<b>SNOOP DOGG</b> A&M 14736 5454 (10 96 16)	DA GAME IS TO BE SOLD, NOT TO LOLE 1	124
125	141	152	<b>JO DEE MESSINA</b> <b>#1</b> CUBO 77001 (10 96 16)	I'M ALRIGHT 61	125
126	109	—	<b>MARTINA MCBRIDE</b> A&M 14736 5454 (10 96 16)	WHITE CHRISTMAS 126	126
127	168	—	<b>SOUNDTRACK</b> HOLLYWOOD 16210 (10 96 16)	THE WATERBOY 109	127
128	116	114	<b>MONIFAH</b> UPTOWN 31155 (10 96 16)	MYOHOGUANY 114	128
129	178	—	<b>CHICAGO</b> CHICAGO 3036 (10 96 16)	CHICAGO 25	129
130	118	113	<b>MARY MALLS</b> <b>#1</b> MERCURY 53512 (10 96 16)	WISH YOU WERE HERE 74	130
131	124	118	<b>SOUNDTRACK</b> <b>#1</b> WARNER 60077 (10 96 16)	THE WEDDING SINGER 5	131
132	130	125	<b>GARTH BROOKS</b> A&M 14736 5454 (10 96 16)	SEVENS 1	132
133	125	111	<b>DC TALK</b> FOREMOST 46526 (10 96 16)	SUPERNATURAL 4	133
134	95	78	<b>SOUNDTRACK</b> WARNER 60077 (10 96 16)	PRACTICAL MAGIC 36	134
135	NEW	1	<b>KID CARI</b> TAP MASTERS 47011 (10 96 16)	SOUNDTRACK TO THE STREETS 135	135
136	NEW	1	<b>VARIOUS ARTISTS</b> A&M 14736 5454 (10 96 16)	ULTIMATE CHRISTMAS 136	136
137	134	124	<b>REBA MCDENTRE</b> A&M 14736 5454 (10 96 16)	IF YOU SEE HIM 8	137
138	103	89	<b>A TRIBE CALLED QUEST</b> <b>#1</b> JIVE 44444 (10 96 16)	THE LOVE MOVEMENT 3	138
139	NEW	1	<b>SOUNDTRACK</b> WARNER 60077 (10 96 16)	THE PRINCE OF EGYPT—MASHALL	139
140	133	—	<b>BARRY MANILOW</b> A&M 14736 5454 (10 96 16)	MANILOW SINGS SINATRA 133	140
141	75	38	<b>CRUCIAL CONFlict</b> NALTA 13003 (10 96 16)	GOOD SIDE BAD 38	141
142	123	105	<b>FIVE ANGELES</b> 13003 (10 96 16)	THE FIVE ANGELES 105	142
143	153	104	<b>RAMSTEIN</b> <b>#1</b> MOTOROLA 53512 (10 96 16)	SEHNUSCHT 45	143
144	121	95	<b>MASTER P</b> <b>#1</b> NO LIMIT 53512 (10 96 16)	MP DA LAST DON 20	144
145	119	94	<b>KISS</b> <b>#1</b> MERCURY 53512 (10 96 16)	PSYCHO-CIRCUS 3	145
146	127	111	<b>CHERRY POPPIN' DADDIES</b> A&M 14736 5454 (10 96 16)	ZOO! SOUT 17	146
147	122	—	<b>TQ</b> CLOUDBOW 46431 (10 96 16)	THEY NEVER SAW ME COMING 122	147
148	138	128	<b>THE CHORUS</b> WARNER 60077 (10 96 16)	THE WEDDING SINGER VOLUME 2 22	148
149	159	116	<b>VARIOUS ARTISTS</b> S&W 46512 (10 96 16)	NIGHT GENERATION SWING 85	149
150	167	175	<b>POINT OF GRACE</b> WEA 66001 (10 96 16)	STEADY ON 24	150
151	131	112	<b>BETTE MIDLER</b> WARNER 60077 (10 96 16)	BATHHOUSE BETTY 32	151
152	128	129	<b>GARBAGE</b> A&M 14736 5454 (10 96 16)	VERSION 2.0 13	152
153	149	148	<b>GEORGE STRAIT</b> A&M 14736 5454 (10 96 16)	ONE STEP AT A TIME 2	153

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154	146	140	<b>VINCE GILL</b> A&M 14736 5454 (10 96 16)	THE MIDDLE 11
155	146	137	<b>ITALIANO</b> IMRUGLIA A&M 14736 5454 (10 96 16)	LEFT OF THE TRACK 10
156	156	163	<b>LEANN RIMES</b> A&M 77886 (10 96 16)	SITTING ON TOP OF THE WORLD 3
157	158	123	<b>EDDIE MCKIN</b> <b>#1</b> UNIVERSAL 60077 (10 96 16)	MISGUIDED ROSES 11
158	123	137	<b>METALLICA</b> <b>#1</b> GUSTO/WEA 11155824 (10 96 16)	RELOAD 3
159	140	148	<b>VARIOUS ARTISTS</b> <b>#1</b> WARNER 60077 (10 96 16)	BAD BOYS GREATEST HITS VOLUME 1 51
160	193	174	<b>ANDREA BOCELLI</b> <b>#1</b> PHILIPS 46033 (10 96 16)	ARIA—THE OPERA ALBUM 59
161	NEW	1	<b>MAXP</b> TOWN & MAIL 1122 (10 96 16)	LET IT HAPPEN 161
162	NEW	1	<b>VARIOUS ARTISTS</b> THE LORIS GORIO JAZZ/CLUB (10 96 16)	A VERY ELEGANT CHRISTMAS 162
163	106	65	<b>PHISH</b> ELECTRA 60077 (10 96 16)	THE STORY OF THE GHOST 8
164	NEW	1	<b>SURREAL</b> NUT ZIPPERMAN 56012 (10 96 16)	CHRISTMAS CARAVAN 164
165	159	—	<b>NEW RADICALS</b> <b>#1</b> WARNER 60077 (10 96 16)	MAYBE YOU'VE BEEN BRAINWASHED TOO 165
166	NEW	1	<b>VARIOUS ARTISTS</b> PHISH 46796 (10 96 16)	PURE MOODS II 166
167	170	170	<b>VARIOUS ARTISTS</b> S&W 46512 (10 96 16)	MONSTERS OF ROCK 112
168	132	116	<b>GERALD LEVERT</b> EASTWEST 63516 (10 96 16)	LOVE & CONSEQUENCES 17
169	135	121	<b>DEPHE M</b> WEA 66001 (10 96 16)	THE SINGLES 865-98 38
170	125	106	<b>JENNIFER DUNN</b> <b>#1</b> TAP MASTERS 47011 (10 96 16)	THE ORIGINAL SOUNDTRACK 3
171	183	169	<b>TRISHA YARWOOD</b> A&M 14736 5454 (10 96 16)	WHERE YOUR ROAD LEADS 33
172	171	167	<b>BILL ENGVALL</b> WARNER 60077 (10 96 16)	OORFISH 119
173	150	138	<b>NEXT</b> A&M 14736 5454 (10 96 16)	RATED NEXT 37
174	159	164	<b>NATHAN MERCHANT</b> A&M 14736 5454 (10 96 16)	OPHELIA 8
175	129	97	<b>PRAS</b> RUFFHOUSE 60077 (10 96 16)	GHETTO SUPERSTAR 55
176	177	157	<b>ANDREA SHEPARD</b> <b>#1</b> S&W 46512 (10 96 16)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 7
177	157	153	<b>SHAKIRA</b> A&M 14736 5454 (10 96 16)	FEELING STRANGELY FINE 43
178	175	143	<b>SEMIKOTA</b> SONY DISC 82746 (10 96 16)	DONDE ESTAN LOS LADRONES 131
179	163	131	<b>SOUNDTRACK</b> <b>#1</b> DPC 63512 (10 96 16)	GOOZILLA—THE ALBUM 2
180	155	159	<b>K-CI &amp; JOJO</b> A&M 14736 5454 (10 96 16)	LOVE ALWAYS 6
181	147	127	<b>DEVINE</b> PENCILMAN 32556 (10 96 16)	FAIRY TALES 127
182	166	—	<b>VARIOUS ARTISTS</b> <b>#1</b> WARNER 60077 (10 96 16)	THE BEST THAT I COULD DO 1978-1988 33
183	191	192	<b>DIAMOND</b> RITA ARISTA 1886 (10 96 16)	UNBELIEVABLE 70
184	NEW	1	<b>KENNY LOGGINS</b> COLUMBIA 60077 (10 96 16)	DECEMBER 184
185	156	132	<b>CHRIS ISAK</b> 82796 4654 (10 96 16)	SPEAK OF THE DEVIL 61
186	152	187	<b>JERRY SEINFELD</b> <b>#1</b> UNIVERSAL 53711 (10 96 16)	I'M TELLING YOU FOR THE LAST TIME 59
187	165	169	<b>FASTRAB</b> <b>#1</b> HOLLYWOOD 16210 (10 96 16)	ALL THE PAIN MONEY CAN BUY 29
188	172	172	<b>JIM HENDRIX</b> <b>#1</b> HENDRIX 14736 5454 (10 96 16)	EXPERIENCE HENDRIX: THE BEST OF JIM HENDRIX 172
189	NEW	1	<b>VARIOUS ARTISTS</b> <b>#1</b> WARNER 60077 (10 96 16)	DISNEY'S FAVORITE CHRISTMAS SONGS 189
190	156	168	<b>BIG BAD VOOODOO DADDY</b> <b>#1</b> COLUMBIA 60077 (10 96 16)	BIG BAD VOOODOO DADDY 190
191	RE-ENTRY	61	<b>BROOKS &amp; DUNN</b> A&M 14736 5454 (10 96 16)	THE GREATEST HITS COLLECTION 4
192	152	147	<b>MASTER P</b> <b>#1</b> NO LIMIT 53512 (10 96 16)	GHETTO D 1
193	134	195	<b>THE DELICIOUS VILLAGERS</b> 74006/FRANKA (10 96 16)	HOLIDAY MAN 189
194	154	144	<b>MONTY MAGNET</b> A&M 14736 5454 (10 96 16)	POWERTRIP 97
195	RE-ENTRY	55	<b>MARTINA MCBRIDE</b> A&M 14736 5454 (10 96 16)	EVOLUTION 24
196	144	120	<b>AARON HALL</b> A&M 11776 (10 96 16)	INSIDE OF YOU 55
197	174	155	<b>ISLAND CLOVIN POPS</b> <b>#1</b> ISLAND 24444 (10 96 16)	THE GREAT MILENIO 63
198	152	131	<b>KENNY LATTIMORE</b> COLUMBIA 60077 (10 96 16)	FROM THE SOUL OF MAN 71
199	187	154	<b>FLEETWOOD MAC</b> A&M 14736 5454 (10 96 16)	THE DANCE 1
200	189	161	<b>LUTHER VANHORN</b> WARNER 60077 (10 96 16)	I KNOW 25

199	189	161	<b>LUTHER VANHORN</b> WARNER 60077 (10 96 16)	I KNOW 25
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201	189	161	<b>LUTHER VANHORN</b> WARNER 60077 (10 96 16)	I KNOW 25
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## MAINTAINING THE MISSISSIPPI'S MUSIC

(Continued from page 13)

Bass, the Mississippi Mass Choir, blues (Little Milton, Jack Johnson, Albert Collins), country (Joe Mower, Ricky Van Shelton), Cajun (D.J. Nave), R&B (Rufus Thomas) and jazz (Henry Butler).

But the series also encompasses lesser-known musicians: American Indians drumming at an Ojibwe powwow in Inger, Minn.; Laotian Hmong tribesmen teaching the *qee* (cane pipe) to their young in Minneapolis; two generations of concertina players performing at a polka festival in Fountain City, Wis.; a family bluegrass band picking at a Hillbilly, Ill. festival; a Mexican-American *norteño* band playing in a Moline, Ill. club; a high school brass band strutting at a football game in St. Charles, Mo.; street musicians busking for coins in New Orleans; and Canary Island balladeers working on fishing boats in the Gulf of Mexico.

Junkerman says, "What I hope happens with this project is that you get a composite feeling, so that in a sense the musicians—all of whom are equally dedicated to the music, and not necessarily equally talented, but talented each in their own way—combine together into the best of American musicians as a whole."

For drummer Lito Barbero—whose now-defunct Minneapolis-based band Babes in Toyland is seen in the next episode—Junkerman's pan-cultural approach is edifying. "The variety is just so wide, from Native American to Hmong," she says. "Everyone knows that there's rock'n'roll... I myself am more interested in the things you don't get to see every day."

Junkerman spent 12 weeks on the road filming "River Of Song." The crew covered 12,000 miles and filmed 200 hours of material. Much of the music was recorded, like the street-musicians equipment by the Baltimore-based company Big Mo.

Junkerman says, "That's what made it so grueling to do this whole project—we were setting up 24-hour recording sessions and then sitting down, turning around, driving 150 miles, and then doing it again the next day."

According to trumpeter Wayne Jackson, who is featured in the first episode with his Memphis-area partner, saxophonist Andrew Lowe, in a Bluff City studio—Junkerman encouraged the musicians to be themselves.

"He said, 'Can we have a real situation here?'" Jackson recalls. "So I said, 'Let's just go out on the floor, get Ann's piano player Paul Brown, and Ann, and me and Andrew, and make a record'... So we played a little blues. And actually, I did a lot of it in St. Louis Blues, with us in the background playing the horn parts. So that was spontaneous; that was absolutely spontaneous."

"River Of Song" is narrated by singer-songwriter David DiFranco (Billboard, Nov. 28). Junkerman says he respects DiFranco for "her deep commitment to independent music and to indigenous music" and hopes that her participation will increase the respect to young artists.

DiFranco says of the project, "I liked the focus of it. To track music along a river seemed like such a

human and uncommercial perspective to frame music history in."

**MAJOR CROSS-MARKETING**  
Involving the nearly simultaneous marketing of a TV series, record, radio series, and book, "River Of Song" bears comparison to such high-profile PBS projects as Ken Burns' series "The Civil War" and "Baseball" (Billboard, Aug. 13, 1994).

Tony Seeger, director of Smithsonian Folkways Recordings, which is distributed by Port Washington, N.Y.-based Koch International, says, "This is a really interesting project for us, just in the abstract, because we're doing cross-marketing. We've never done anything with quite so many simultaneous products."

Folkways is releasing the "River Of Song" album more than a month before the first TV broadcast.

"It's really hard to get any product into stores in December and January," says Seeger. "Trying to get something unloaded out of a box on Jan. 1 seemed like a really bad idea. We put it out in early December so that it's in the stores when the series starts, so people can go right out of the living rooms into the stores and get it."

Seeger adds that, given the breadth of the music on the album, "we're actually putting it into the soundtrack bins—[that's where] we recommended that it go, because it's not a single genre."

The label has prepared a six-track CD sampler drawn from the album—featuring tracks by the Bottle Rockers, the Bottle Band, Son Asylum, Irma Thomas, and second-generation zydeco musician Gene Delafosse—that will go to radio stations and the press.

The expanded public radio version of "River Of Song" will feature a wealth of music and interviews not

## BLACK PROMOTERS' GUILT

(Continued from page 12)

er this year; it was headlined by Carter, Wind & Fire and featured other black acts.

"Anyone that wanted to buy that would buy it," Magid says. He added that the charges might be difficult to prove.

"We've always wanted to do business with anybody that pays the price," he says.

"I did a conspiracy? 'I don't talk to 20 promoters,' he says. "There are only three or four of them that I like."

Magid says that most promoters have a history with the acts they promote. "It would be interesting to see if they actually developed these acts," he says.

"Sure, there is a history," Rowe says. "It's the same history when we developed the Commodores and the Jacksons. Once they get a high profile, they can swing away and sell to the white promoters. I worked Michael Jackson in 70 cities. I had Janet Jackson dates all around the country, and she went with Magic Johnson when she was 17." Rowe says that he's worked with Frankie Beverly on her first album; he took a chance on her.

Janet Jackson's manager did not

heard in the TV series. The radio series was produced by former "Frisky Home Companion" producer Marge Ostrochuck (whose husband, Minneapolis multi-instrumentalist Peter Ostrochuck, performs with John Koerner in the series) and written by Brian Newhouse.

Priced at \$22.50, "River Of Song: A Musical Journey Through Mississippi" will be available in bookstores in December. Illustrated with color and black-and-white photographs, the book draws on interviews conducted for the series by Wald, word and roots music writer for the Boston Globe. Junkerman says Wald "was involved [in the series] from the very beginning, from the scouting trips... He's kind of a walking encyclopedia of music, so he was an incredibly important resource."

"River Of Song" will be available on videocassette in March from Bethesda, Md.-based Arcan Media. It will be priced at \$29.95, with individual episodes priced at \$19.95.

Rain Castle Communications in Newton, Mass., has created a World Wide Web site ([www.riverofsong.org](http://www.riverofsong.org)) for the series. The elaborate site includes a program overview, broadcast information, thumbnail bits of the featured artists, audio and video samples, Smithsonian Folklife Festival articles on the regions surveyed in the films, and a teacher's guide to the series.

On Dec. 17, the Smithsonian Institution in Washington, D.C., will host a kickoff event for "River Of Song" featuring an appearance by Peebles. The event will be preceded by the Bottle Rockers, and a joint set by Delafosse and Cajun musician Christine Balfo.

Assistance in preparing this story was provided by Carrie Bell.

return calls by press time.

Most of the acts are not aware of the problem, Rowe adds.

"They don't even know the problem exists," he says, adding that the general public is equally ignorant of the situation. "There is no watchdog for this industry, so they are allowed to get away with it until someone sheds light on it."

Magid thinks the business is tough for everyone. "A promoter has very little effect on what an act's guarantee is going to be," he says. "If the black promoters want to join with me in getting prices down, I'm all for it."

Lower, who says that the time has come for black promoters to stand up for themselves before it's too late.

"Black promoters are almost out of business," he says. "All we are looking for is justice and equality."

King agrees. "We are going to do anything that is necessary, mandatory, and right to obtain justice: to be able to practice free trade in America," he says. "This is something I will not give up. My attitude of victory is that I'd rather die on my feet than to keep living on my knees."

## BETWEEN THE BULLETS

by Geoff Mayfield

**THE NEW CHAMP.** With all eyes on music stores, Garth Brooks swung for the fences and connected, breaking the 1 million milestone and, in no time, knocking down two SoundScan era records. At 1,085,000 copies, Brooks' "Double Live" eclipses the first-week mark of 950,000 units, set in the Nov. 6, 1993, Billboard by Pearl Jam's "Vs.," as well as the single-week record of 1,061,000 units, set by the soundtrack to Whitney Houston's "The Bodyguard" in the week ending of 1992. At the risk of being portrayed as the Ford Frick of the music world, I must footnote Brooks' accomplishment with an explanation that SoundScan posted on its system when it released its charts Nov. 25: "Overall album sales were up 27% over the previous sales week, but more than one-quarter of this increase was precipitated by an acceleration of weekly sales delivery by a major account. All titles benefited by this change. Without this shift, the previous SoundScan record for a debut sales week by an album and the one-week sales records would not have been broken."

In short, the major account in question used to provide its data earlier in the week than most SoundScan reporters. But, during this week, that account was able to include the most recent week's sales in its reports. In the future, this company will be in line with the same Monday-Sunday cycle that most SoundScan reporters follow, but during this adjustment week, it provided data for a nine-day period.

How did this benefit Brooks, whose album did not arrive at retail until Nov. 17, the fourth of those days? Because the Pearl Jam "Vs." "Bodyguard" record was when it was released in the week ending that did not include its most recent weekend numbers. And, for those of you who don't follow baseball, Frick was the sport's commissioner in 1961, who mandated that Roger Maris' record-breaking accomplishment of 61 home runs in a season be denoted with an asterisk, because Maris' season was longer than the one in which Babe Ruth had set the previous record with 60.

Still in all, I tip my Yankees cap to Brooks' feat.

**FAT TUESDAY:** Super Tuesday was indeed super, with new releases occupying six of the top 10 slots, which ties the all-time Billboard 200 record set in the Oct. 17 issue. The top seller for most music chains was not Brooks, who found his pot of gold at mass merchants, but Wu-Tang Clan's *Method Man*, who enters the big chart at No. 2 with 411,000 units. I remember thinking it a big deal in 1992 when his solo debut hit the big chart at No. 4 with 120,000 units.

Jewel shines brightly at No. 3 with 258,000 units, which places her 74th ahead of the No. 4 slot, held with 221,000 units by Mariah Carey's hits.

This marks just the second time ever that new albums have occupied the big chart's top four positions. It last happened in April 1992, when Def Leppard's "Adrenalize," Bruce Springsteen's "Human Touch" and "Lucky Town," and Wynonna Judd's "Wynonna" opened the top five.

At No. 6, the *Offspring*, with 158,000 units, rebound from the No. 9 peak seen last year when their first Columbia album started with 78,000 units, while veteran rapper Ice Cube comes back strong at No. 7 with 180,000 units. It's Cube's biggest week since 1993, when "Lethal Injection" started at No. 5 with 215,000 units. During the summer, the multiartist band made its way to No. 1. "The Players Club" peaked at No. 10 with 85,000 units. Earlier this year, "Featuring... Ice Cube" peaked at No. 116, while 1994's "Bootlegs & B-Sides" peaked at No. 19.

**CRYSTAL BALL:** Whitney Houston starts at No. 13 with 123,000 copies. Pundits and fans might have expected more, although it should be noted that this sum is 36% ahead of the 90,500 units that placed "The Preacher's Wife" at No. 12 during its first chart week in 1996. Following a double-barreled daytime TV week that saw her make the rounds of Rosie O'Donnell (Nov. 23) and Oprah Winfrey (Nov. 25), she was well-positioned to reach into next issue's top 10, with a lot more exposure to follow as we approach Christmas week, including a Dec. 12 stop at "Late Show With David Letterman."

Also well-positioned is Celine Dion, whose Christmas album at No. 5 sees a 25% gain over the previous issue. Her holiday special was scheduled for the night before Thanksgiving on CBS, right in front of the year's biggest shopping weeks, not to mention a weekend that historically gives a lift to holiday-themed albums.

On the other side of the sonic scale, look for a loud entrance next issue from Metallica. Its last three single-disc sets have averaged first-week sales of 571,000 units, with last year's "Re-Load" starting with 485,600, 1996's "Load" opening with 680,000 units, and 1991's "Metallica" bowing with 986,000 units. Based on that track record and Thanksgiving weekend traffic, the seasoned rock band is a solid candidate to maintain its streak and debut at No. 1.



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# Billboard Music Group **HOMEFRONT**

AN UPDATE ON BILLBOARD EVENTS & HAPPENINGS



Taking a break from his current tour, Eddie Money presents the first Billboard Number One Ring ever to be received by a songwriter. The lucky recipient was Money's management consultant, Jack Hooker. Hooker wrote Joan Jett & the Blackhearts No. 1 hit "Love Rock Roll." The song topped the Billboard singles chart in February 1992 and has become one of the top-selling singles of all time. A securitization of this song is currently underway. Billboard "Number One" and "Top Ten" rings and pendants are awarded in recognition of chart achievement. (Verification of chart achievement is necessary prior to purchase.) For more information, call 888-545-0088.

## 2 Insiders Provide Enticing Look At The Rock Life

The legends of rock'n'roll life on the road and backstage are the subject in two new offerings from Billboard Books. Penned by rock veterans, the books provide an insider's glimpse of the lives behind the legends.

First up, well-known audio engineer and production consultant Stuart "Dinky" Dawson writes about his lifetime in music in "Life on the Road." The book captures the excitement, experimentation and unbridled enthusiasm of the '60s and '70s music scene as it chronicles life on the road with such legendary acts as the original Fleetwood Mac, the Byrds, Steely Dan, the Kinks, Joan Baez, Joni Mitchell, Lou Reed, the Mahavishnu Orchestra, Jeff Beck, B.B. King, and the J. Geils Band.

It all adds up to an outrageous, rollicking ride through a vibrant music scene. The 384-page book is available in bookstores now for \$19.95.

"Backstage Passes and Backstabbing Bastards" goes a step further by covering five decades of backstage life in rock. The book provides a humorous and harrow-

ing account of Al Kooper's 40 years in the music business.

Kooper began his professional career in 1958 at 15, and has been a fixture on the rock'n'roll scene since. Kooper's early achievements included adding signature organ licks to Bob Dylan's "Like a Rolling Stone," joining the Blues Project, and forming Blood, Sweat & Tears. He went on to become a top sessioner alongside Jimi Hendrix, the Rolling Stones, the Who, Joe Cocker, Peter, Paul & Mary, Tom Petty, George Harrison, and B.B. King.

Along with vivid backstage tales of music history, Kooper recalls what life was really like in the '50s and '60s and the cultural events that have impacted music each decade up to and including the '90s. Sixty never-before seen photographs from Kooper's personal collection and a selected discography of some of his many sessions spice up the book's pages.

For anyone who wants to relive or know what it was like to be there, "Backstage Passes and Backstabbing Bastards" is a must-read. Available at bookstores now, the 352-page book is priced at \$18.95.

### Billboard Music Awards

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## Two Angels We Have Heard On High

THERE ARE ANGELS AMONG US: On the brand-new Billboard Hot 100, "I'm Your Angel" by R. Kelly & Celine Dion (five) is the first No. 1 single of the new chart year, which starts with this issue. It ascends 4-1, the biggest jump to No. 1 ever (although the previous week's number reflects the song's position on an unpublished test chart). It's the second chart-topper for Kelly as an artist, following "Bump N' Grind" in April 1994. It's his third No. 1 as a songwriter, as he penned Michael Jackson's "You Are Not Alone," which topped the chart in September 1995. "Angel" is the fourth No. 1 hit for Dion, following "The Power Of Love" in February 1994. "Because You Loved Me" in March 1996, and "My Heart Will Go On" earlier this year.

That makes Dion only the second artist to have two No. 1 titles this calendar year, following Monica ("The Boy Is Mine" with Brandy) and "The First Night".

"I'm Your Angel" is the second superstar duet to top the chart this year (following "The Boy Is Mine") and the 15th No. 1 for the year. That's the highest number of songs to reach pole position since 1991, when there were 27.

The other angel flying high is "Touched By An Angel: The Album" (550 Music). When it debuted at No. 8 on the Top Country Albums chart last issue, it instantly became the highest-ranked TV soundtrack in the chart's history, outracing the album for "The Dukes of Hazzard," which peaked at No. 12 in 1982. In third and fourth place are "The Stars Of Heaven" (No. 32 in 1970) and "Dallas: The Music Story" (No. 40 in 1980). "Touched By An Angel," now No. 3 on the country chart, takes a huge leap on The Billboard 200,

bounding 105-16 in an issue that has seven debuts in the top 15. On the Top Contemporary Christian chart, the soundtrack bullets 3-1.

The huge move for "Touched" means that Dion appears on three albums in the top 20. She's featured on a "Touch" track; her duet with Kelly is on his album "R." (five), which is No. 11; and her Christmas album, "These Are Special Times" (550 Music), is No. 5.



by Fred Bronson



### 'PRINCE'S TRIPLE CROWN:

The song "When You Believe" by Whitney Houston & Mariah Carey appears on three different albums that debut on The Billboard 200 this issue. The soundtrack to "The Prince Of Egypt" (DreamWorks) bows at No. 94. Houston's "My Love Is Your Love" (Arista) opens at No. 13, and Carey's "#1's" (Columbia) enters at No. 4. That's not the only hit track performed by "The Prince," as all three soundtracks debut this issue. The "Inspirational" collection is new at No. 121, while the "Nashville" album enters at No. 139. All three debut in the top 10 of the Top Contemporary Christian chart.

**'MOMENT TO REMEMBER:** The Adult Contemporary crown returns to Canadian bands as Shania Twain moves 2-1 with "From This Moment On" (Mercury). The only U.S. act to top this chart in the last 64 weeks has been the Backstreet Boys, who have just completed a seven-week reign with "I'll Never Break Your Heart" (Jive).

On the Hot 100, Twain collects her second top five hit, as "Moment" shows up at No. 5. Her first top five title was "You're Still The One," which peaked at No. 2.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		
	1997	1998
TOTAL	646,509,000	676,217,000 (UP 4.6%)
ALBUMS	526,036,000	575,174,000 (UP 9.3%)
SINGLES	120,473,000	101,044,000 (DN 16.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1997	1998
CD	402,132,000	462,964,000 (UP 15.1%)
CASSETTE	122,659,000	110,723,000 (DN 9.7%)
OTHER	1,245,000	1,484,000 (UP 19.4%)

	OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
	18,756,000	17,123,000	1,633,000
LAST WEEK	15,088,000	13,589,000	1,499,000
CHANGE	UP 24.3%	UP 26%	UP 8.9%
THIS WEEK 1997	16,142,000	14,026,000	2,116,000
CHANGE	UP 16.2%	UP 22.1%	DOWN 22.8%

	THIS WEEK	LAST WEEK	CHANGE
CD	14,195,000	11,218,000	UP 26.6%
CASSETTE	2,880,000	2,327,000	UP 23.7%
OTHER	48,000	44,000	UP 9.1%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	14,195,000	11,218,000	UP 26.6%	11,098,000	UP 27.9%
CASSETTE	2,880,000	2,327,000	UP 23.7%	2,900,000	DN 0.7%
OTHER	48,000	44,000	UP 9.1%	28,000	UP 71.5%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



The Only Artist This Year  
To Have Two #1 Hits  
On Billboard's Hot 100...

Is About To Soar Even Higher.

# Monica

*angel of mine*

The follow-up single  
and video to her  
two #1 Platinum hits  
"The First Night"  
and "The Boy Is Mine."

From her smash album  
**the boy is mine**  
Now Beyond Platinum!

Produced by Rodney Jerkins  
for DarkChild Inc.

Album Executive Producers:  
Dallas Austin & Clive Davis

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I'M SO PROUD OF HIP HOP!  
5 WEEKS AT #1

**JAY-Z**  
VOL II HARD KNOCK LIFE

BROOKLYN WE DID IT AGAIN...  
RIP NOTORIOUS B.I.G.  
-JAY-Z



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